

V O G U E

APRIL 15

NEW PINKS
TO
SUMMER IN

NEW
DÉCOR-
BAMBOO

NEW
SOFT LINE
IN DRESSES

ADVANCE
RETAIL
TRADE
EDITION



INCORPORATING VANITY FAIR

G. C. R. P. INC.

50 CENTS

french vanilla



SURREY



NUDE



DEE



Rich, creamy color—scooped and served in Domoc leather as soft as melting ice cream. The best-fitting shoe in the casual shoe world to go with all the ice cream colors for spring and summer. At fine stores everywhere or write Naturalizer Division, Brown Shoe Company, St. Louis.

8⁹⁵

Higher Denver West



FRENCH VANILLA, the leading fashion color for spring and summer, is another of the fashion "first's" that you can expect from the leader in fashion-fit shoes . . . Naturalizer.

Naturalizer[®]
funsters

VOGUE

APRIL 15TH
TRADE EDITION

HOW TO USE THIS ISSUE:

Make the "flattery" of crêpe and chiffon in exciting new designs
a selling point for April-and-on dresses

Translate Vogue's "spice pinks" into your strongest summer
colour promotion

*In advertising, displays,
and sales training*

**QUOTE
VOGUE**

**"VOGUE'S EYE VIEW OF FASHION
CHANGES"** (page 51)

"NEW SOFT LINE IN DRESSES"

Eight full pages of feminine spring dresses in crêpe or chiffon (pages 52-59)

"SPICE PINKS TO SUMMER IN"

Eight full pages of pink dresses, suits, jackets, and accessories (pages 62-69)

**AND
SELL**

your merchandise with the authority of
APRIL 15TH VOGUE
fashion points

MORE COLOUR IDEAS

Grey summer dresses and suits for the older customer (pages 82-85)
Lightweight suits in pale fawn or spice pink (pages 88-89)

SUMMER COTTON FASHIONS

Shirting dresses (pages 98-101)
Sun dresses—first in a system of new collections every eight weeks (pages 102-103)

YOUNG AND INEXPENSIVE FASHIONS

Black dresses for day, white for night—city fashion (pages 106-109)
Print coats—in Shantung or cotton (pages 110-111)
Print waterproof coats (pages 112-113)

OTHER IMPORTANT FASHIONS

Foundations for the middie and the fascia silhouettes (pages 104-105)
A new fragrance in five mediums (page 114)

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

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ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, APRIL 15, 1952, VOL. 119, No. 7

VOGUE EDITS FABRICS

Colour news

Freshest autumn colour news—to be watched for development

SHADES OF GREEN SHADES OF GRAPE

Yellowed greens, from darkest, almost black, through the entire range to the yellow moss, will appear in many important autumn and winter fashions.

Grape purples, from browned raisin, through Tokay to Concord blue grape, are strong in new-season fashion. They differ from the old, clear purples and the mauves in their rich, fruity tonality.

High in fashion standing with an early selling potential

BROWNS GREYS

Browns will range from wood browns of blackened mahogany to pinky cedar, from rusts to golds. Greyed beiges are an important colour fashion in many different fabrics.

Greys look newest in light shades, although darker greys appear and will continue in selling.

Continuing as an important colour family

THE RANGE OF BLUE, HIGHLIGHTING TEAL. THE NEW RED IS A TRUE "LIPSTICK" RED.

Blues appear in a wide range, with a darker greyed blue and deep teal leading.

Other blues range from a greyed autumn version of the summer's strong Italian sky blue into a bright royal blue. Navy blues vary from bright, clear tones to plum casts.

Reds look best as a fashion spark in dresses, coats, and separates.

Looking newly important

BLACK in luxurious fabrics such as crêpe, alpaca, baratheia, chiffon, zibeline broadcloth.

Texture news

A rich and supple look appears in all new autumn fabrics.

Curled woollens have evolved from tight poodle cloths to spaced, controlled, and flattened curls, often resembling ratiné. Poodle cloth itself will continue and is news in suiting in its lighter weight and more controlled versions.

A polished look appears in fleeces with longer and more silky hairs. The wavy haired textures look newest in zibeline, a broadcloth-like fleece. Coatings are often mixtures of wool with weasel, angora, mohair, or alpaca.

Irregular weaves are seen in the continuation of ribs, both even and broken. A grainy look is prevalent, even when texture is an illusion. Herringbone patterns appear in many new forms and in all fabrics.

A softer hand to fabrics is important in the flannel-like feel of worsted suitings. Silks are more pliant and supple; new attention is given to crêpe de chine and chiffon. Taffeta has become more drapeable. Alpaca and baratheia have greater softness. The polished look places new stress on satin.

AUTUMN, 1952

MORE ABOUT COLOUR DEVELOPMENT

A rich and iridescent look in autumn colours is achieved by the mixing of two or more contrasting colours. This is seen in tweeds and in fleeces, as well as in silks and winter cottons, and is accomplished by crossing bright colours with darker ones.

Related Colours in different textures look exciting and should be a strong autumn fashion. The blending of solid colours and patterns and fabrics appear in many combinations.

VOGUE'S CHART OF INCOMING FASHIONS IN COLOUR

To check in buying new stocks

GREENS

blackened green
winter green
black-shot green
black moss
blackened yellow-green
pine green
yellow moss

GRAPE TONES

raisin
blackened grape
damson plum
rosé wine
grape jam
Concord grape
blue grape

BROWNS

black walnut
blackened mahogany
ash
black-shot cherry wood
blackened cedar
pinky cedar
maple
antique gold
blackened gold

BEIGES AND GREYS

greyed beige
frosted grey-beige
brown-shot grey-beige
light grey
medium light grey
frosted grey

BLUES

grey-blue
greyed teal
teal
blackened royal
light royal
blue-shot black
bright royal
dark navy blue

REDS

bright "lipstick" red
darker "lipstick" red

*Additional copies of these pages for sales training purposes
are available at \$2.00 per 100 copies.*

Write: **VOGUE MERCHANDISING SERVICE,**
420 Lexington Avenue, New York 17, N. Y.

TO SELL FASHION, QUOTE

VOGUE

YOUR

RELEASE DATE:

APRIL 15TH

Use these quotations in your advertising and/or on window or departmental cards

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 12" x 15" unmounted display sheets

b. on 5" x 7" tent cards for counters

Fill in the number wanted in each size and return this coupon to us, please (4/15)

VOGUE SAYS: "Spice pinks to summer in"

a ☐ b ☐

VOGUE SAYS: "Pink is a flatterer—anyone's colour"

a ☐ b ☐

VOGUE SAYS: "Fine-weather shirtings in fine-weather dresses"

a ☐

VOGUE SAYS: "Fashions for the sun—new designs, smaller prices"

a ☐ b ☐

VOGUE SAYS: "Black by day, white by night—for young Americans"

a ☐ b ☐

VOGUE SAYS: "Grey is a woman's colour"

a ☐

VOGUE SAYS: "The soft crêpe dress—feminine flattery"

a ☐

VOGUE SAYS: "Pale summer suits—for April into August"

a ☐

VOGUE SAYS: "New foundations for the slow curve or the quick curve"

b ☐

VOGUE SAYS: "The newly soft dress—sometimes crêpe, sometimes chiffon"

a ☐

VOGUE SAYS: "Shoe for the newly soft dress—bare, airy, opened up"

a ☐ b ☐

NAME _____

STORE NAME _____

STREET _____

CITY _____ STATE _____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

To sell the new soft line in dresses:

- VOGUE SAYS: "The newly soft dress—gentle femininity"
- VOGUE SAYS: "It's time for the soft crêpe dress"
- VOGUE SAYS: "The crêpe dress—such a lovely flow and cling"
- VOGUE SAYS: "Crêpe—warm weather version of velvet"
- VOGUE SAYS: "A float of crêpe for afternoon"
- VOGUE SAYS: "In crêpe—the sheath, the sweater dress"
- VOGUE SAYS: "Chiffon dresses—all allure and gentle femininity"
- VOGUE SAYS: "New soft evening dresses—falls of chiffon"
- VOGUE SAYS: "Chiffon dresses with skirts that drift"
- VOGUE SAYS: "High wrapped waists—in crêpe or chiffon dresses"
- VOGUE SAYS: "Crêpe day midday—incoming fashion"

To sell spice pinks:

- VOGUE SAYS: "Every colour of the pink rainbow—for spring-into-summer"
- VOGUE SAYS: "Pinks, from frail to strong—summer fashion"
- VOGUE SAYS: "Pink puts the glow in a tanning complexion"
- VOGUE SAYS: "Spice pinks—sweetly seasoning a whole summer of clothes"
- VOGUE SAYS: "Pink goes *with* so many colours"
- VOGUE SAYS: "A pink jacket goes *over* so many dresses"
- VOGUE SAYS: "Pale pink shirting—fresh and cool"
- VOGUE SAYS: "Pink summer shoe—just bands and a heel"
- VOGUE SAYS: "Pink and pretty beach dress"
- VOGUE SAYS: "Pink belt—collar for the waist"
- VOGUE SAYS: "Artificial flowers—a cluster of baby pinks"
- VOGUE SAYS: "A necklace of pink crystals and pink beads"
- VOGUE SAYS: "Pink lipstick—bright and bravura"

To sell spring and summer fashions:

- VOGUE SAYS: "Colours softening into flower shades"
- VOGUE SAYS: "Colour, colour, colour—remaining in fashion"
- VOGUE SAYS: "Wax-whites—on the way in"

- VOGUE SAYS: "Grey looks *freshly* good this spring"
- VOGUE SAYS: "Charcoal grey—wonderful with grey hair"
- VOGUE SAYS: "For Mrs. Exeter—grey touched with pink or citron"
- VOGUE SAYS: "Cotton alpaca—polished new fabric in fashion"
- VOGUE SAYS: "The shirt-sleeved suit—for summer in town"
- VOGUE SAYS: "Shirting dress—clean, cool, ready for summer"
- VOGUE SAYS: "Fashions for the sun—new designs, smaller prices"
- VOGUE SAYS: "Seersucker dress—fashion for the sun"
- VOGUE SAYS: "The day-length ball dress—remaining in fashion"
- VOGUE SAYS: "Cutaway necklines, standaway collars—on the way in"
- VOGUE SAYS: "Straighter coats—on the way in"

To sell young and inexpensive fashions:

- VOGUE SAYS: "Black by day, white by night—city fashion"
- VOGUE SAYS: "Short white dress by night—young summer rule"
- VOGUE SAYS: "Simple black linen dress—summer uniform"
- VOGUE SAYS: "Black by day, with young white touches"
- VOGUE SAYS: "The figured coat is the newest coat"
- VOGUE SAYS: "Floating, polka-dotted coat—only a veil"
- VOGUE SAYS: "New coats—silky, figured, summery"
- VOGUE SAYS: "The figured coat—idea straight from Paris"
- VOGUE SAYS: "Print coats with a weather clause—waterproof as slickers"
- VOGUE SAYS: "Waterproof print coat—to reach for every time"

To sell new hats, shoes, addenda:


- VOGUE SAYS: "Big, shady hats—on the way in"
- VOGUE SAYS: "Small hat at an angle—with a soft dress"
- VOGUE SAYS: "Banded sandals for day—on the way in"
- VOGUE SAYS: "Coloured opera pumps—remaining in fashion"
- VOGUE SAYS: "Crisp gloves with a soft dress"
- VOGUE SAYS: "Rhinestones set in black metal—new fashion in jewellery"
- VOGUE SAYS: "All versions of a scent—in tangible carriers"
- VOGUE SAYS: "New fragrance in five mediums"



Spring Majesty

Silk faille...mink pompon trunks to accent the moon-bright whiteness.
From our custom-order collection of Bendel Originals.

**Henri
Bendel**
10 WEST 57
NEW YORK 19 NY



Take two inches

off your
age!

thirty becomes twenty-eight...

twenty-eight becomes twenty-six...

twenty-six becomes twenty-four...

no matter what your waistline is to

begin with, this marvelous new Jantzen

will make it two inches younger...thanks

to a wonderful waist-cinching breathing-top.

The secret is in the marvelous Jantzen knit-in boning

...only Jantzen has it. Girdle or panty-girdle with

two and one-half or three and one-half inch tops...

7.95 to 12.50. "Forever uplift", marvelous new Jantzen bra,

concentric-stitched 2.50 to 5.00...at most stores.

 **Jantzen**

perfectly wonderful
figuremakers

Jantzen Foundations, Empire State Building, New York



NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

SAKS FIFTH AVENUE

PITTSBURGH • SAN FRANCISCO • PHILADELPHIA • MIAMI BEACH

SHARKSKIN COTTON BREEZES IN: Mollie Parnis cuts into a cool new cotton—cuts into it deeply at the neck, pipes it with velvety black and sweeps the skirt into crisp flair. Light grey, brown, navy, black. 10 to 16, 49.95. Dress Collections. Mail and phone orders.

FABRIC:
part pique, part baby lace.

SHAPE:
all cling and swing.

DETAIL:
*your skin (except for a whiff of a bra)
bare under the bodice.*

PHOTO: AVEDON



Under \$50.

Townley Frocks, 550 Seventh Avenue, New York.

Claire McCardell

Peck *and* Peck



Palumbo

Nylon-plus-orlon . . . one of the wonders of the world!

More power to it...this fifty-fifty combination that washes easy as pie, dries while you look at your watch and takes a minimum of pressing. Hats off, too, to our elegant dress with rhinestone-centered daisies appliqued thereon. In grey, brown or navy; sizes 10 to 18, 35.00

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ATLANTA • WASHINGTON, D. C. • CINCINNATI • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE

APRIL 15, 1952



She epitomizes
the dreamy mood of
summer in a
disarming dress of
crease-resistant
voile printed with
infinite charm by
KNICKERBOCKER TEXTILE.

About \$40.

**JERRY
PARNIS**

JERRY PARNIS, INC., 530 SEVENTH AVENUE, NEW YORK 18, N. Y.



LABRADOR WILD MINK

CREED

FURS LIMITED

BLOOR STREET WEST
TORONTO

**Ben
Kahn**
INC.

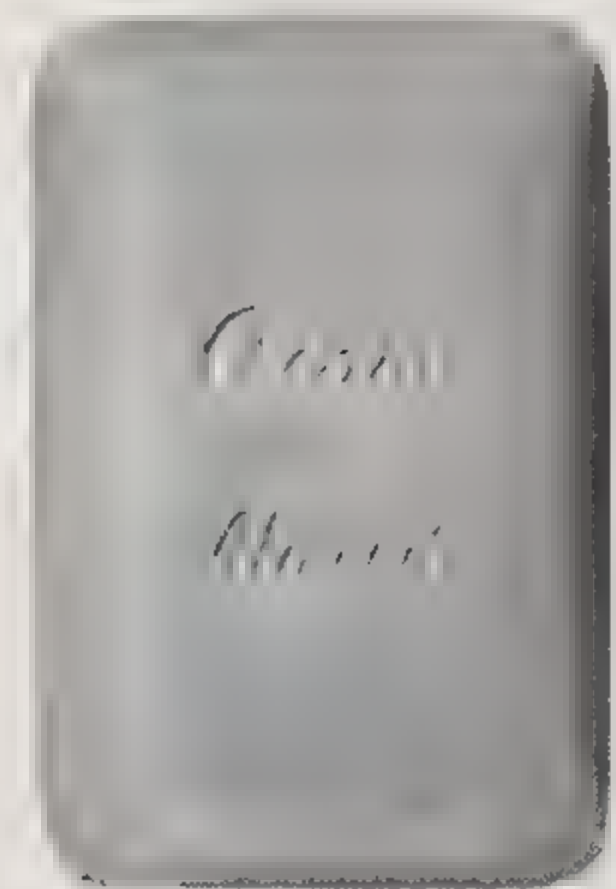
150 WEST 30th ST.,
NEW YORK 1, N. Y.

THE QUALITY NAME IN FINE SOAPS -

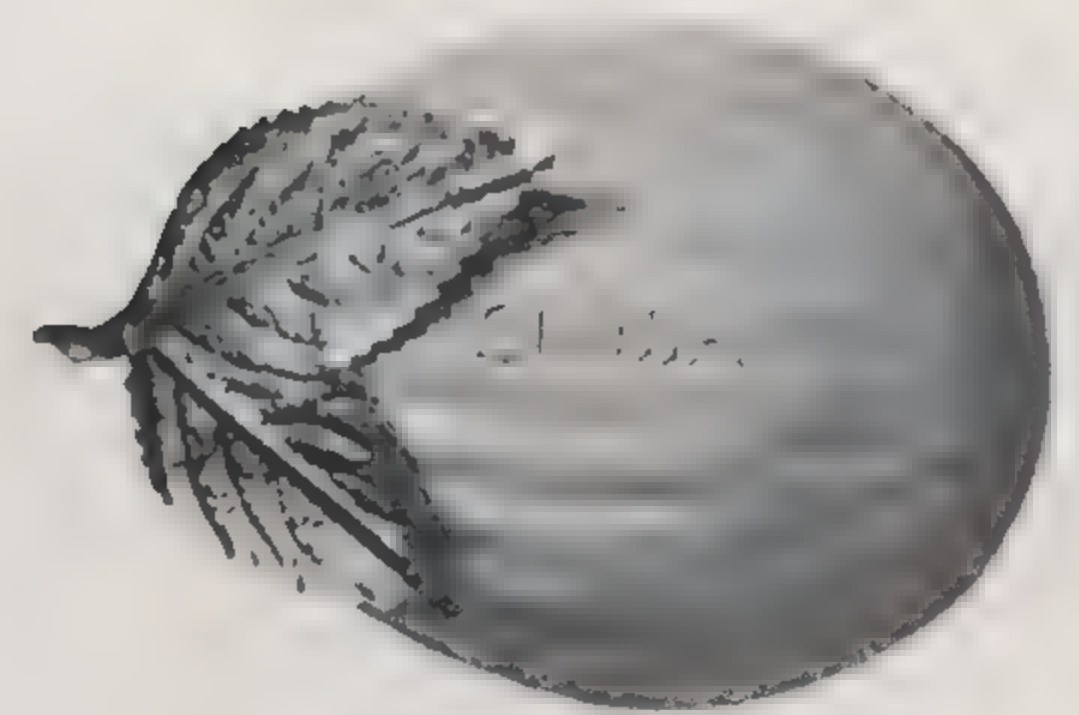
Shulton



Lanolin Soap, 6 cakes 2.00



Cream of Almond Soap, 4 cakes 1.50



Almonds of Fine Soap, 3 cakes 2.00
*(Pliofilm wrapped, topped with gold leaf,
beautifully gift packaged)*

SHULTON

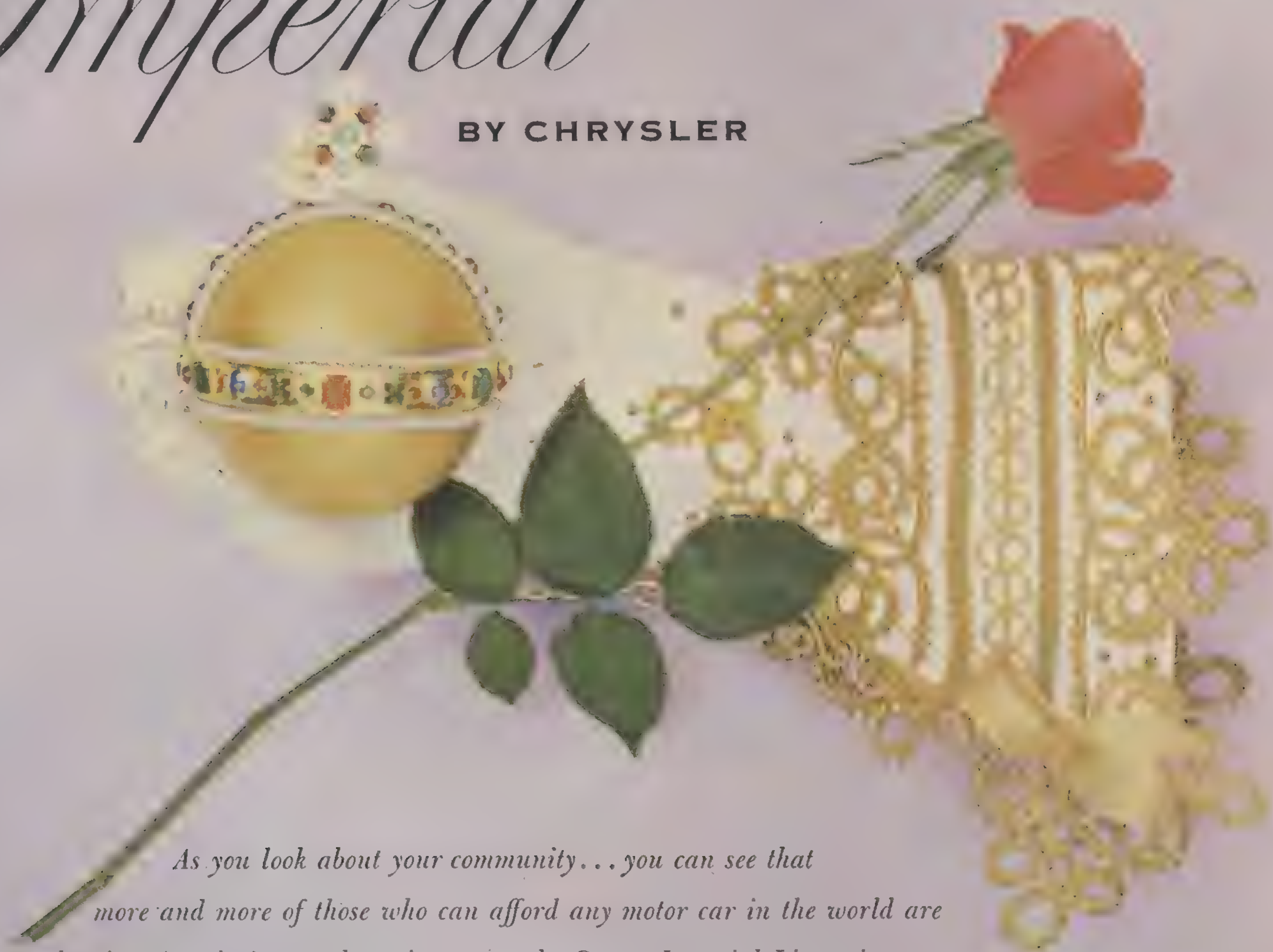
New York

Toronto

*Shulton also makes the famous soaps:
Early American Old Spice, Friendship's Garden,
Desert Flower, each in Toilet and Bath Sizes*

Imperial

BY CHRYSLER



As you look about your community... you can see that more and more of those who can afford any motor car in the world are choosing America's most luxurious car—the Crown Imperial Limousine by Chrysler. As the supreme expression of taste and quality in an automobile, the Crown Imperial befits the leaders in finance, the top executives of the nation's great corporations, and the exceptional professional men and women.



*The Finest Car
America Has Yet Produced!*

WHITE SIDEWALLS WHEN AVAILABLE



New, Exciting Color!

GOTHAM GOLD STRIPE

Cheesecake® '52

Here it is . . . Tawny sheath of tropical sunshine for your own two pretty legs . . .

sheer, smooth, so right with every new fashion color! Wear Cheesecake '52 now . . .
for camera-clicking glamour. \$1.25 to \$1.95 pair. At better stores everywhere.

GOTHAM GOLD STRIPE . . . THE WORLD'S MOST LUXURIOUS NYLON STOCKINGS AND LINGERIE

**GOTHAM
GOLD STRIPE**
REG. U. S. PAT. OFF.
BEAUTIFUL STOCKINGS

THE GRACE OF LACE IN RAYON

New feminine beguilement for summer evenings

or the cocktail hour, by Sam Friedlander.

Web-sheer . . . in a wholly new, permanent-finish

lace marquissette of Avisco rayon and nylon by

Bloomsburg Mills. Bonwit Teller, New York;

Julius Garfinckel & Co., Washington, D. C.;

I. Magnin & Co., California and Seattle;

Montaldo's, (all stores).

Avisco®

"Avisco" is the trademark for products
of American Viscose Corporation,
350 Fifth Avenue, New York 1, N. Y.





Henry Rosenfeld keeps you cool and crisp...
in Avondale PERMA-PRESSED chambray.
It's the wonder fabric that resists wrinkles and
soil, needs less pressing, is shrinkage-controlled*,
and never needs starching. White with
blue, red, black, or brown stripes.
Sizes 10 to 18. About \$14.95.

**Residual shrinkage no more than 2%.*

At better stores everywhere or write to:
Henry Rosenfeld, 498 Seventh Avenue, New York, N. Y.

Look for **AVONDALE**
fabrics

IN READY-TO-WEAR AND BY-THE-YARD

Avondale chambrays • novelty weaves • corduroys
seersuckers • plaids • denims • tickings

Sold through Southeastern Cottons, Inc.
58 Worth Street, New York 13



"Hugs
and
Gives"

Collars

Reg. U.S. Pat. Off.

by

Richelieu

...they're beautiful

To *ENHANCE* your *NECKLINE*

wear your collar at the middle of neck.

Richelieu "Hugs and Gives" Collars

comfortably stay at the required height

with every neck movement. To left, on model: 5 strand Pearl
and Diamonette Collar, \$16.00;

Matching Bracelet, \$8.00; Earrings, \$3.00.

All prices plus tax. At better stores everywhere.

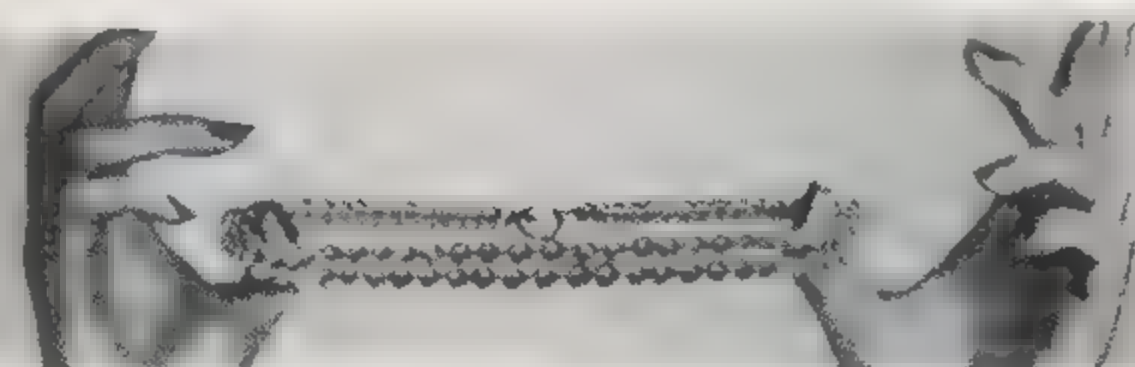
A new creation ...

Richelieu Pearls and Diamonettes
SIMULATED
...they're fabulous

- a 2 strand
Uniform Pearl Collar \$5.00
- b 2 strand
Pearl and Diamonette Collar \$8.00
- c 1 strand
Diamonette Collar \$6.00
- d 4 strand
Diamonette Collar \$15.00
- e 3 strand
Graduated Pearl Collar \$7.50
- f 4 strand
Uniform Pearl Collar \$9.00

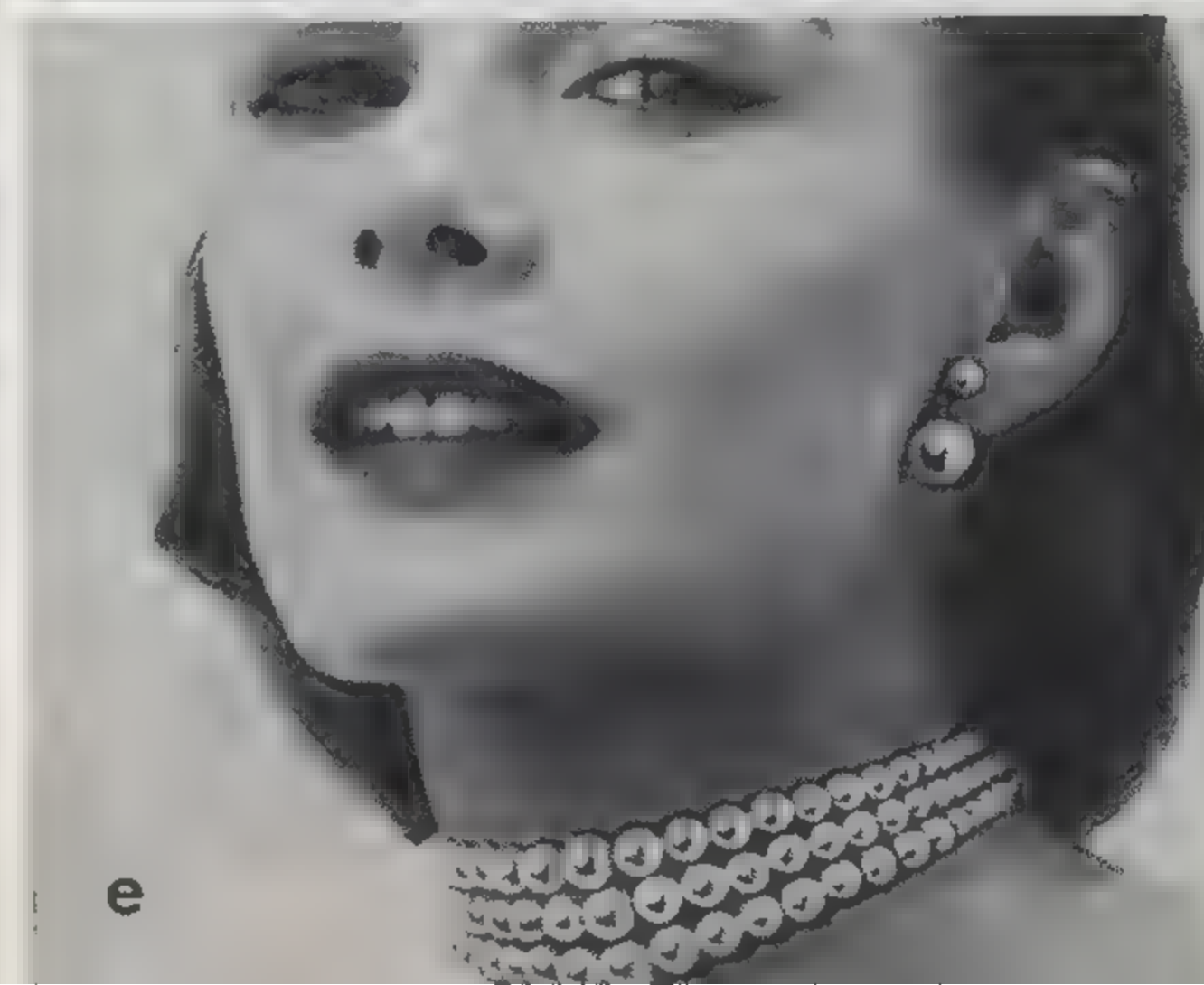
The Richelieu label is your guarantee

Ingeniously concealed spring action



For name of
store nearest
you write:

JOS. H. MEYER BROS.
389 FIFTH AVENUE, NEW YORK 16, N. Y.



john wanamaker

PHILADELPHIA



from the land of the cowboy

... B. H. Wragge turns to "nature's noblemen" for a dashing fashion theme ... takes the checks from their backs for a duster of imported Moygashel linen! Lined in cotton muslin. \$49.95. Under it, a one-piece sleeveless dress of silk shantung just like the two-piece dress across the page. \$39.95. Duster and dress—sandstone beige, ghost gray. Both, sizes 10 to 16. Matching pillbox of silk shantung, \$7.50. THE TRIBOUT SHOP—John Wanamaker, Philadelphia.

b. h. wragge



the verve, the tang of the West

... captured here for an American summer.

Left—two-piece dress lean as a pair of levis, with flapped pockets front and back. Crease-resistant Tootal spun rayon in white, prairie pink, mirage aqua, ghost gray, bandit black.

Blouse, \$10.95. Skirt, \$17.95. Matching polo player's

leather trimmed belt, \$6.95. *Right*—two-piece suit of Swiss woven pique with a beautifully shaped jacket, a skirt of great scope. White only. \$59.95.

All, sizes 10 to 16. **JOHN WANAMAKER**, Philadelphia, and most fine stores throughout the country.

PRICES SLIGHTLY HIGHER WEST OF THE MISSISSIPPI



Charles of the Ritz
made-to-order face powder
will do more for your beauty

it even brightens sallow skin adding the colors it lacks. \$1, \$2, \$3 sizes (plus tax)

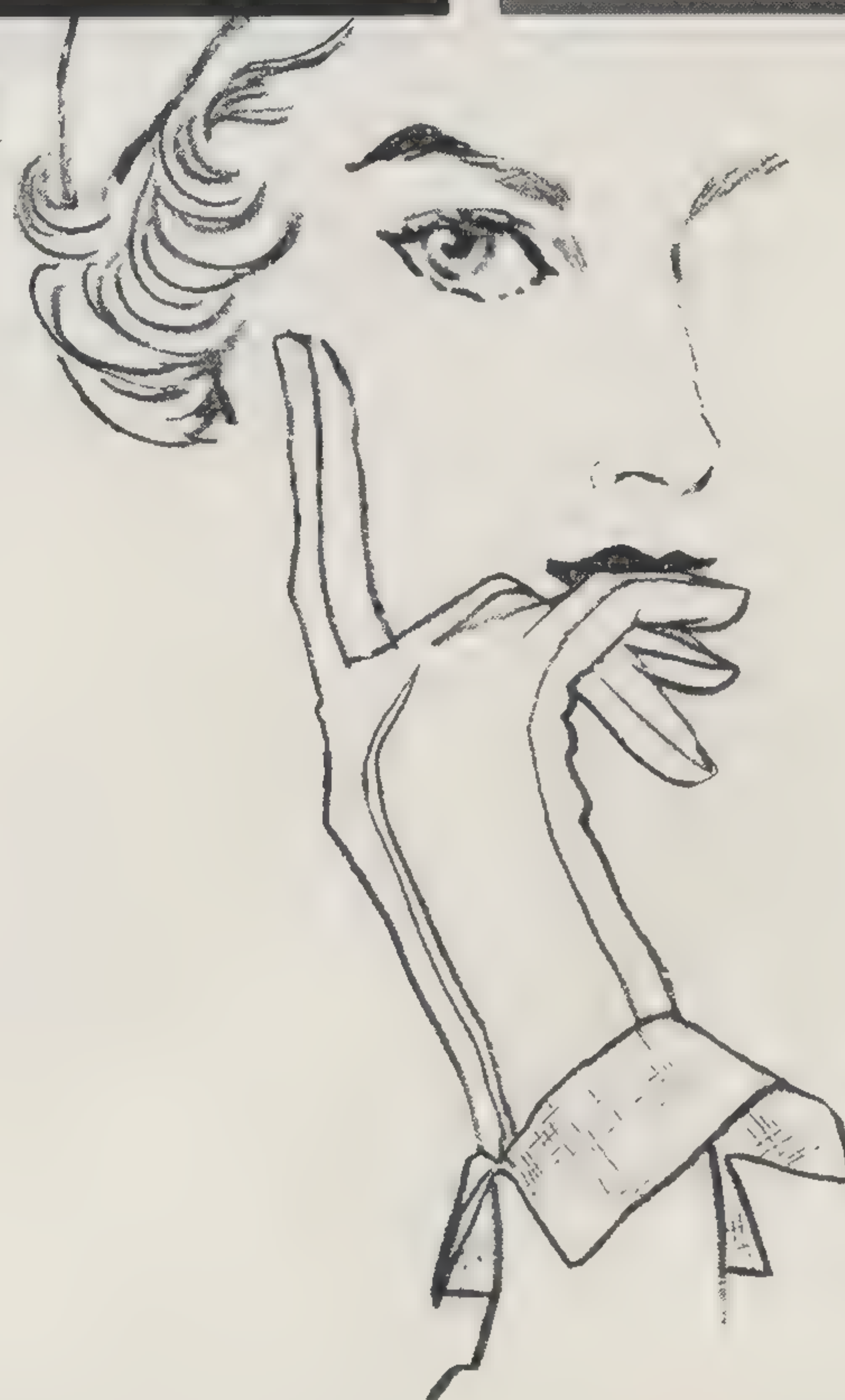


INDISPENSABLE HANSEN

GLOVES... WHITE FOR
HIGHLIGHTING YOUR
BRIGHT ACCESSORIES

Hansen white gloves, essential accessory...crisp and cool-looking...important to own in a collection of lengths. Choose with other accessories in mind: perhaps a white string shortie with a sturdy belt...white gauntlet with your bright patent bag...the Hansen bracelet-length with a mass of bracelets. Let your own good fashion sense take over when you see the fresh ideas in Hansen's easy-to-keep white fabric gloves.

HANSEN GLOVES • MILWAUKEE 1, WISCONSIN






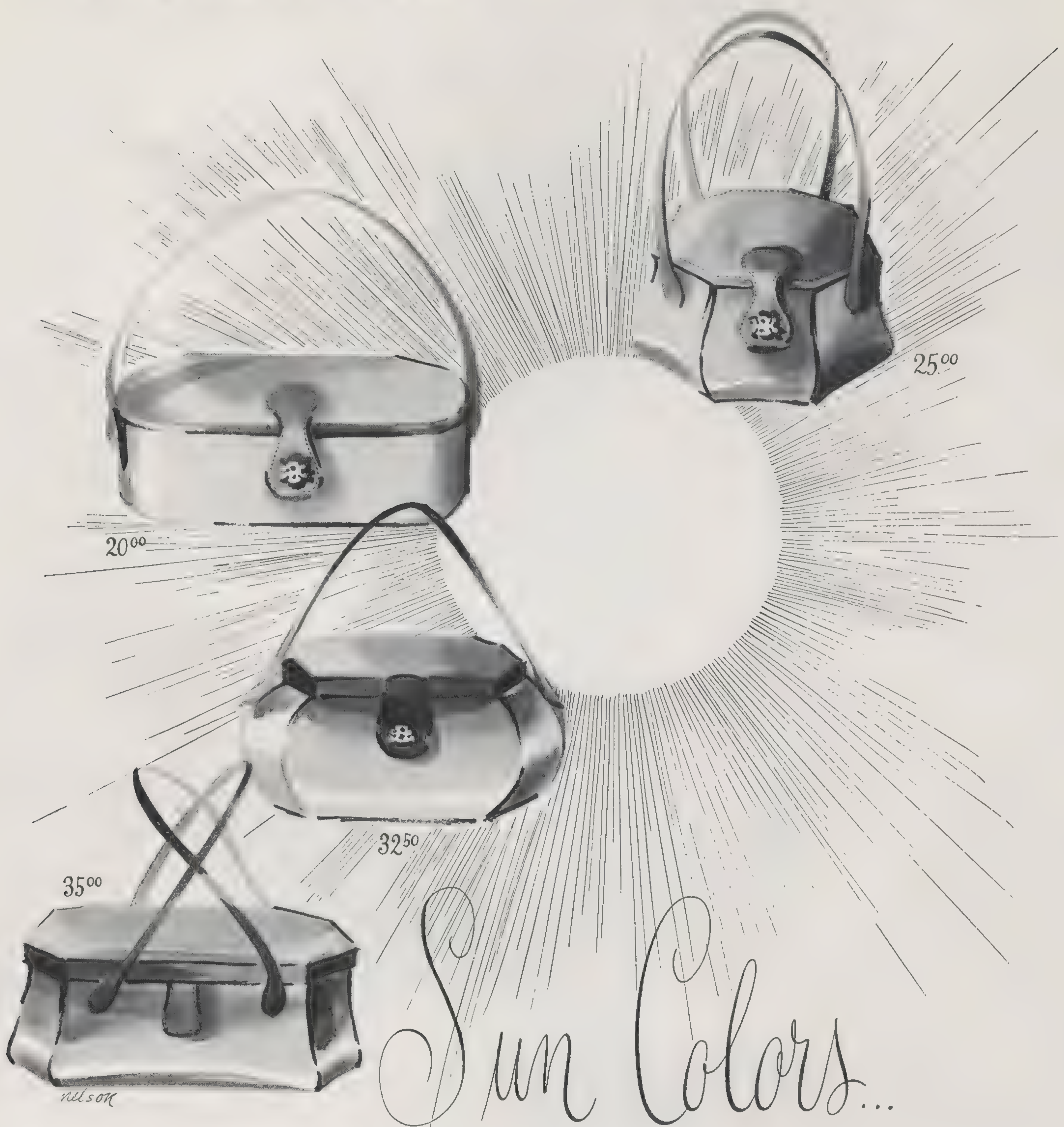
reptiles
take colour....
Spice Pink

With its mystical ingenuity, tropical nature creates the stunning markings of Cobras and Lizards.

Fleming-Joffe perpetuate these distinguished features in magnificent leathers of lasting splendour, softness and suppleness—accent their innate beauty with lustrous colours: the newest is **Spice Pink** — styled for exciting shoes and accessories . . . for illuminating effects upon the greys and blues which dominate this Spring's fashion parade.

FLEMING  JOFFE LTD.
NEW YORK

THE WORLD'S LARGEST TANNERS OF EXOTIC FASHION LEATHERS • ALLIGATORS • LIZARDS • SNAKES • EMUS



bright, light box bags

. . . aglow with sunshine!

Coblentz looks to the sun for color inspiration . . . Noonday Sun, Sunset Pink or Sun Gold . . . warm shadings for newest calf handbags that bask in the light of fashion.

prices PLUS 20% Federal tax

Altman handbags, **main floor**

GUAVA RED



one of the

SPICED
PINKS

Kidskin of course,
both suede and smooth
for shoes, bags and accessories.

Originated by America's leather color leader

FASHION DEPARTMENT
419 FOURTH AVENUE
NEW YORK 16, N. Y.

Allied Kid Company

Paris Inspired **Proud Beauty**
by Peggy Sage



Dress by Countess Alexander

*a new, dramatic dash of color...
created to highlight the new pastels and "Spice Pinks"!*

Light your lips and fingertips with a radiant, breathtaking new beauty... "PROUD BEAUTY" by Peggy Sage. Inspired in Paris, this is the lively, rosy-deep pink that's the "pièce de resistance" with the new "Spice Pinks"... with all the new blues, neutrals and pastels you'll wear this season!

In Peggy Sage Crystallin Finish Nail Polish... the rage-of-Paris polish that wears like sparkling-hard crystal... \$1 plus tax. Stay Sheen Indelible Lipstick, \$1 plus tax. At fine cosmetic counters.

FOR THE LUCKY FEW WHO CAN AFFORD THE FINEST

Salons: Paris • London • New York



Carter's

See Carter's *Lace-swept nylon tricot's* in these fashionable stores:

AKRON, M. O'Neil
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GRAND RAPIDS, Wurzburg's
HOUSTON, The Fashion
INDIANAPOLIS, H. P. Wasson

KANSAS CITY, Horzfeld's
MIAMI, Richard's
MILWAUKEE, Boston Store
MINNEAPOLIS, The Dayton Co.
NEW YORK, Lord & Taylor
OMAHA, Thomas Kilpatrick
PHILADELPHIA, John Wanamaker
PITTSBURGH, Joseph Horne

SAN FRANCISCO, City of Paris
SAN FRANCISCO, The Emporium
SEATTLE, Bon Marche
WASHINGTON, Woodward & Lothrop

For other stores near you, write
THE WILLIAM CARTER CO.,
Needham Heights 94, Mass.



* Yes...made by the makers of
Carter's famous baby clothes



Carter's

*Lace-
swept
nylon
tricot*

Take Spring on wings of lace . . . Carter's 14-karat nylon tricot drenched with nylon lace.
It is indulged . . . luxurious . . . and such magnificent economy! All Carter's tricot lingerie is
made with baby-clothes care, which brings nylon's magic to exquisite, long-wear perfection

THIS PAGE: Lavish Ametex nylon lace. Lace bosom of gown is veiled with net.
Blue orchid, Green orchid, Champagne. Sizes 32-42. \$14.95. Slip with
matching lace. White, Black, Champagne, Platinum. Sizes 32-42. \$8.95.

OPPOSITE PAGE: Sheer nylon net and val. Froth-shouldered gown has a
lace hem. Blue orchid, Spice pink, White. Sizes 32-40, \$12.95. Match-
ing slip with dancing hem. White, Black, Navy. Sizes 32-40. \$7.95.

put pink with red to wear with white and **Berkshire 51's** in

"Echo Tint"

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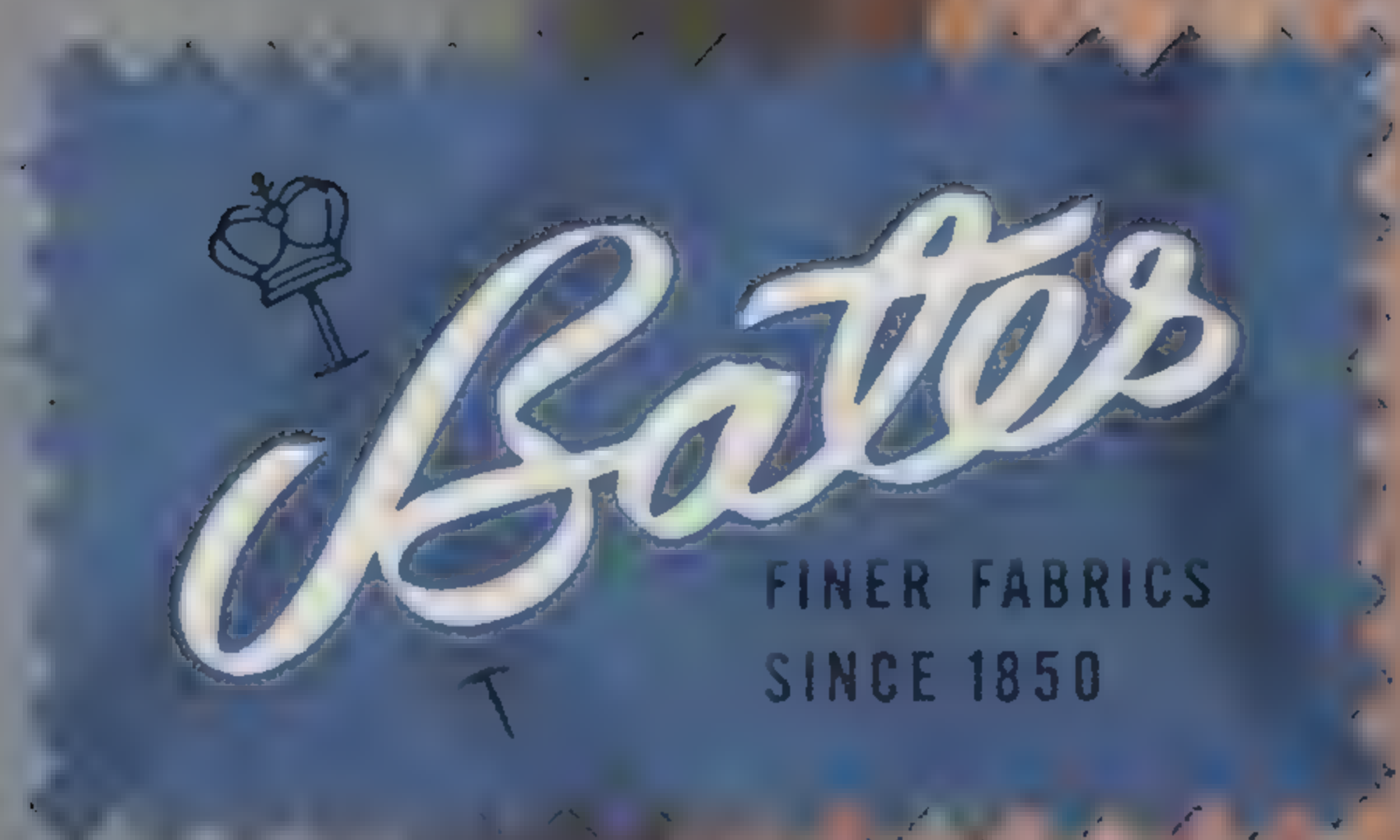
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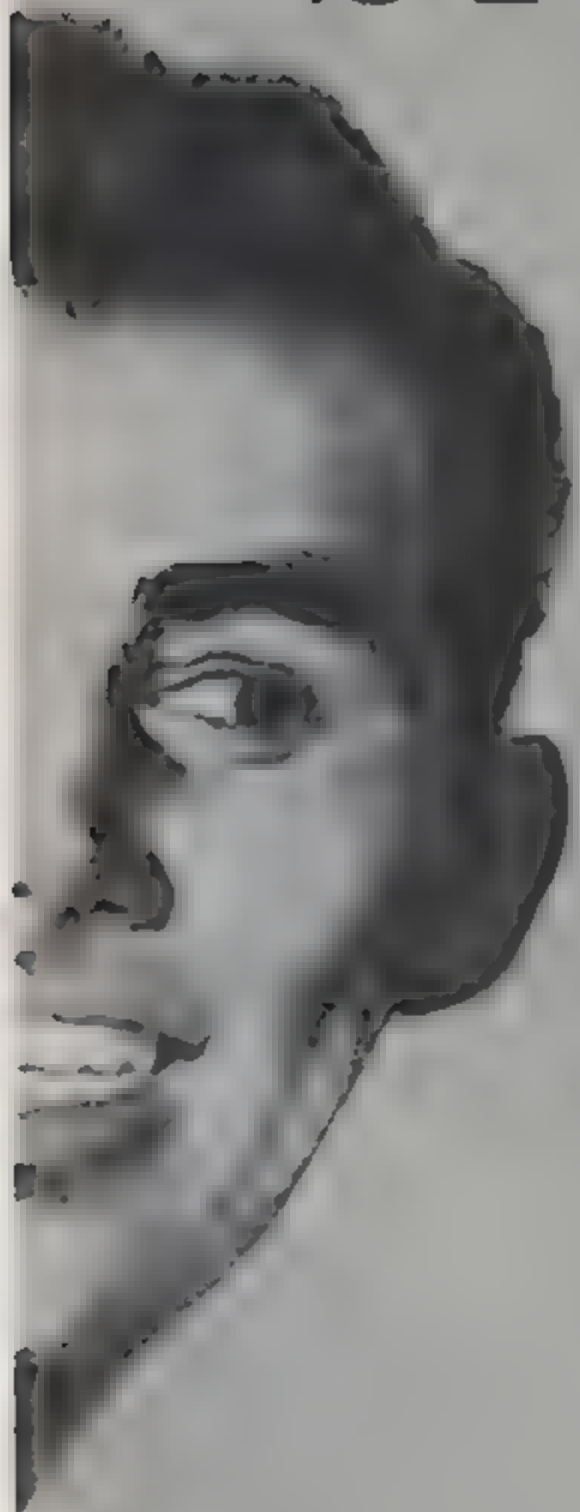
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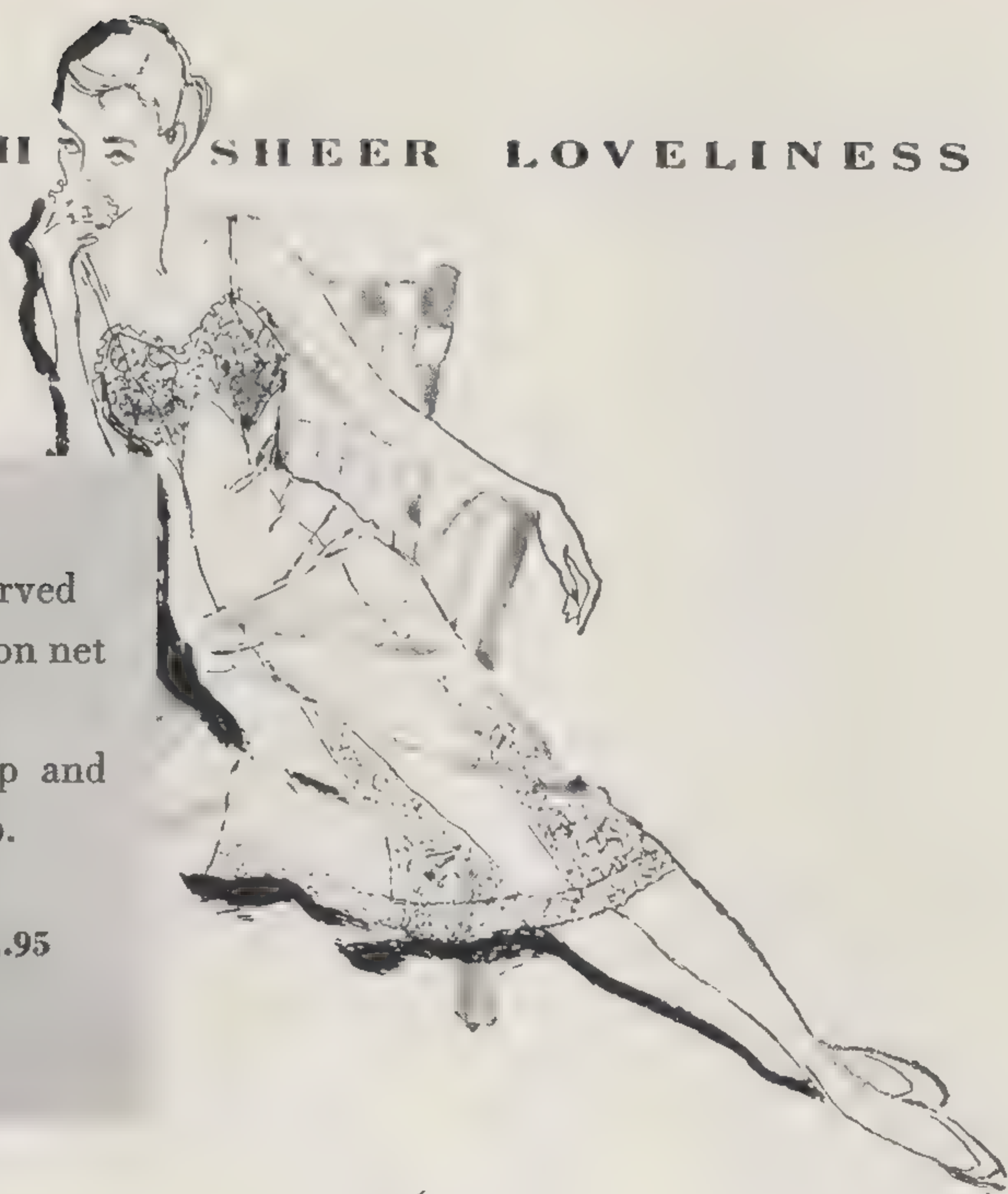
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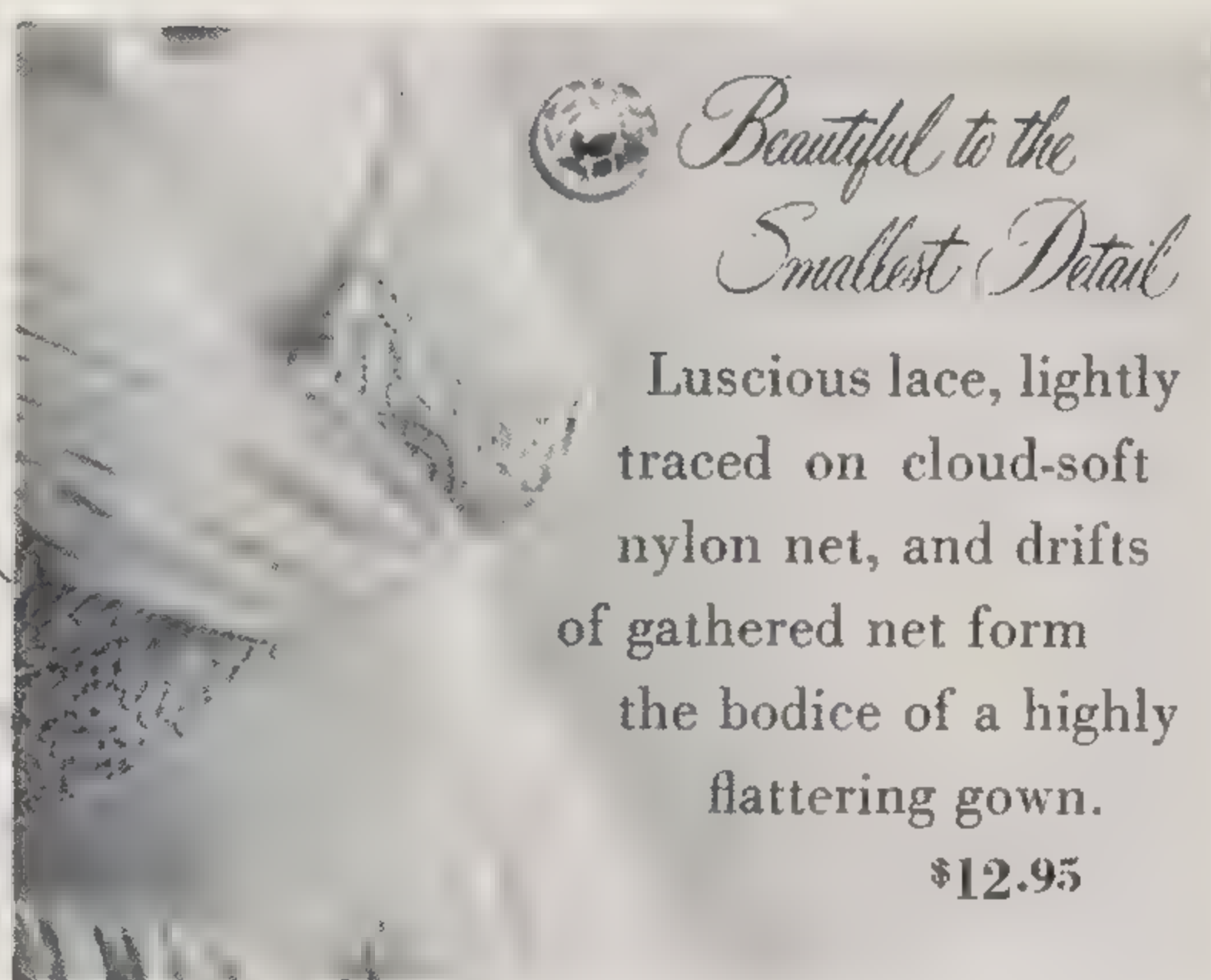
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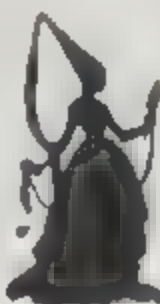
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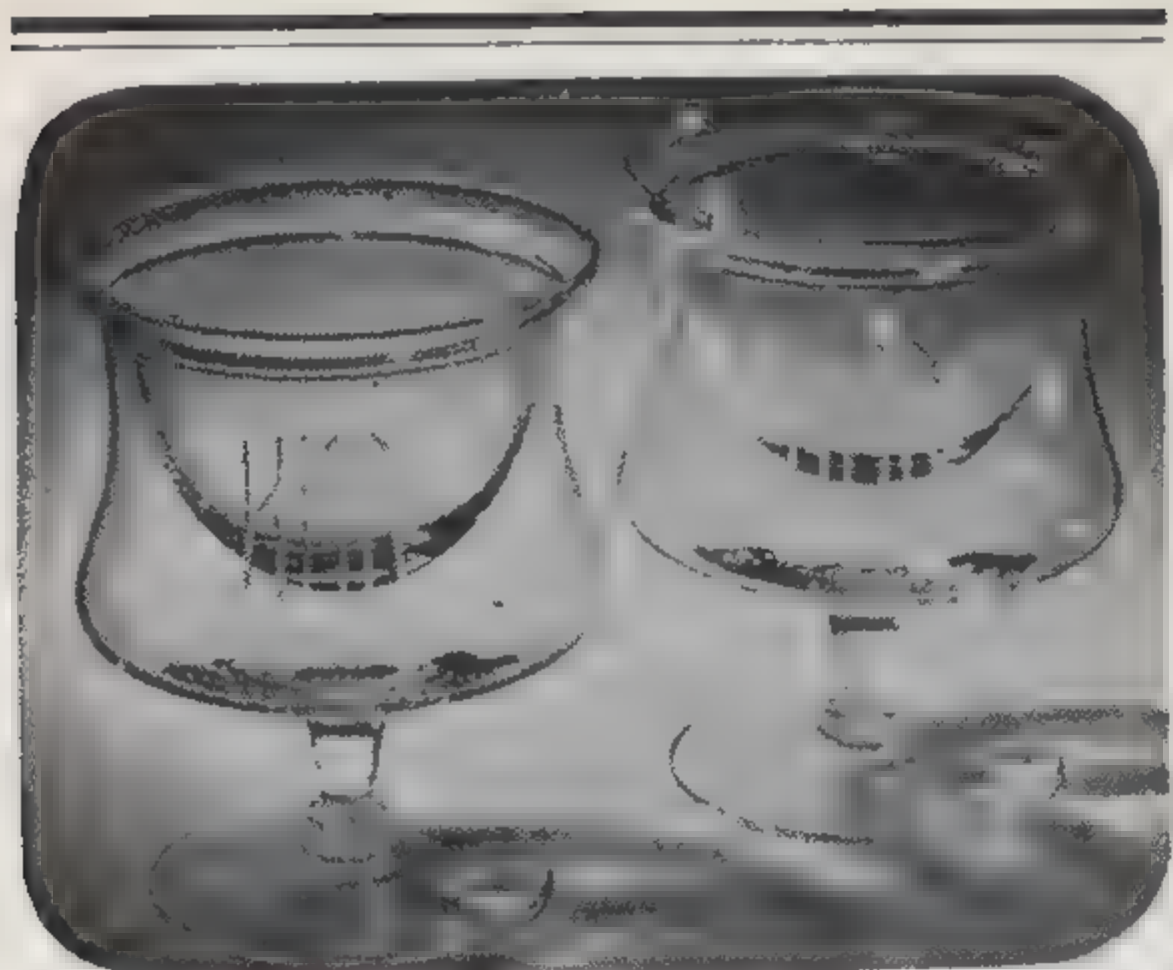


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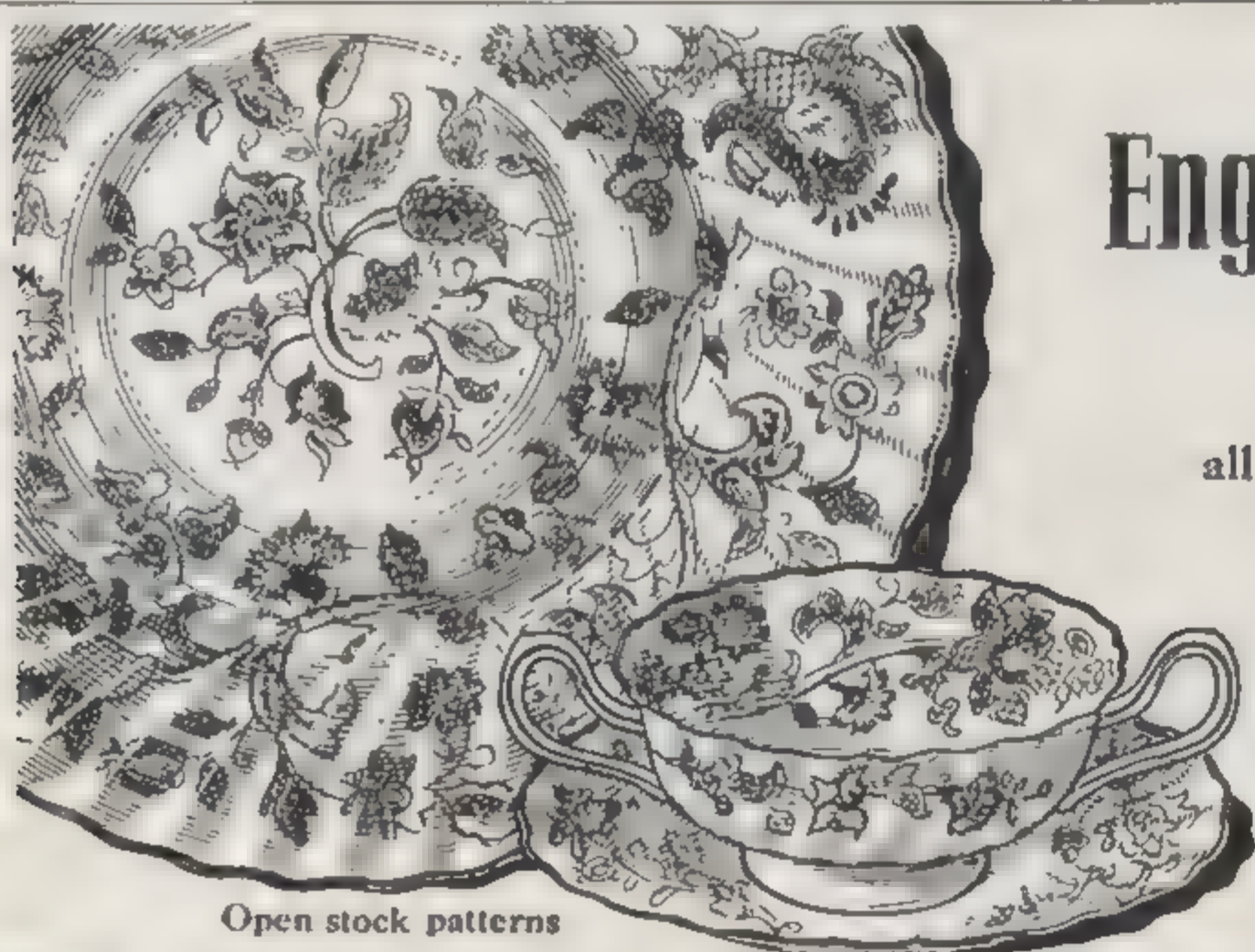
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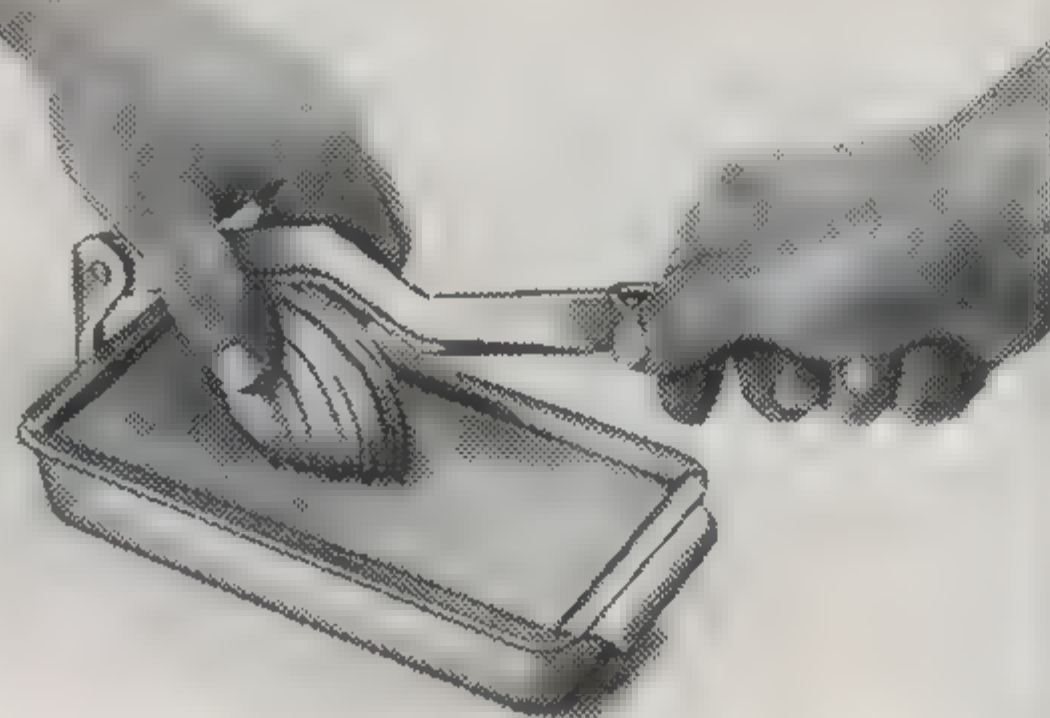
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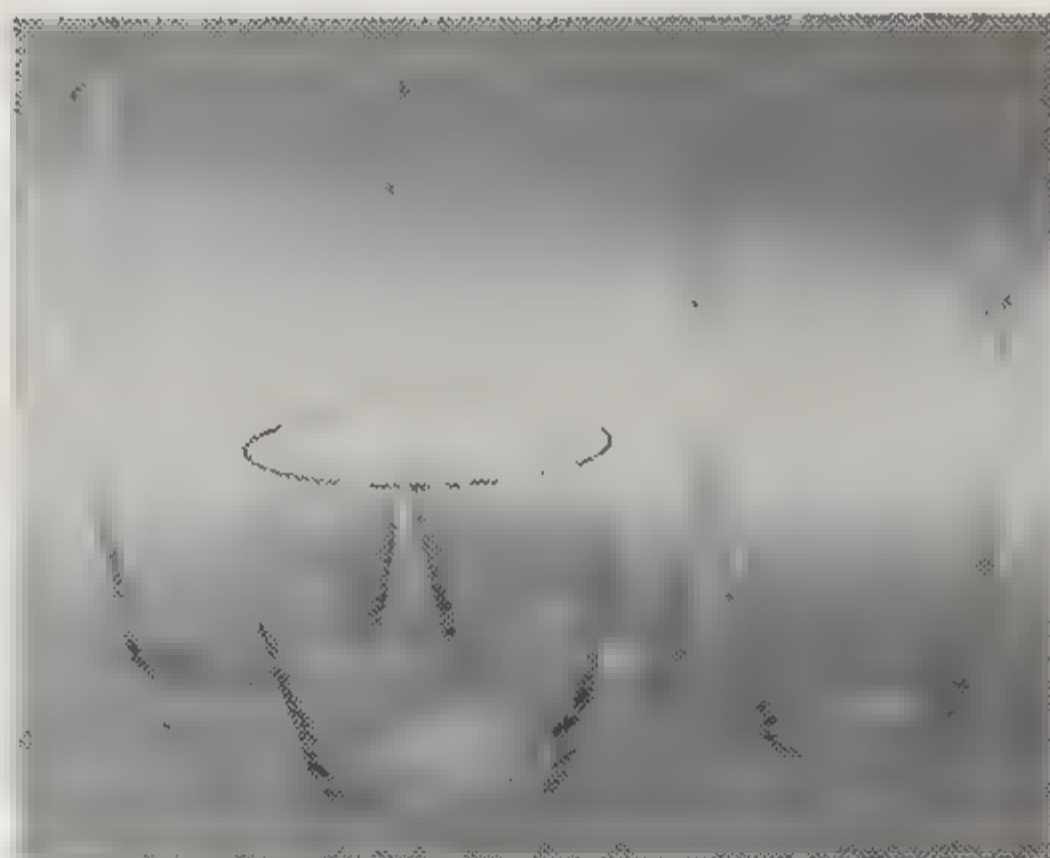


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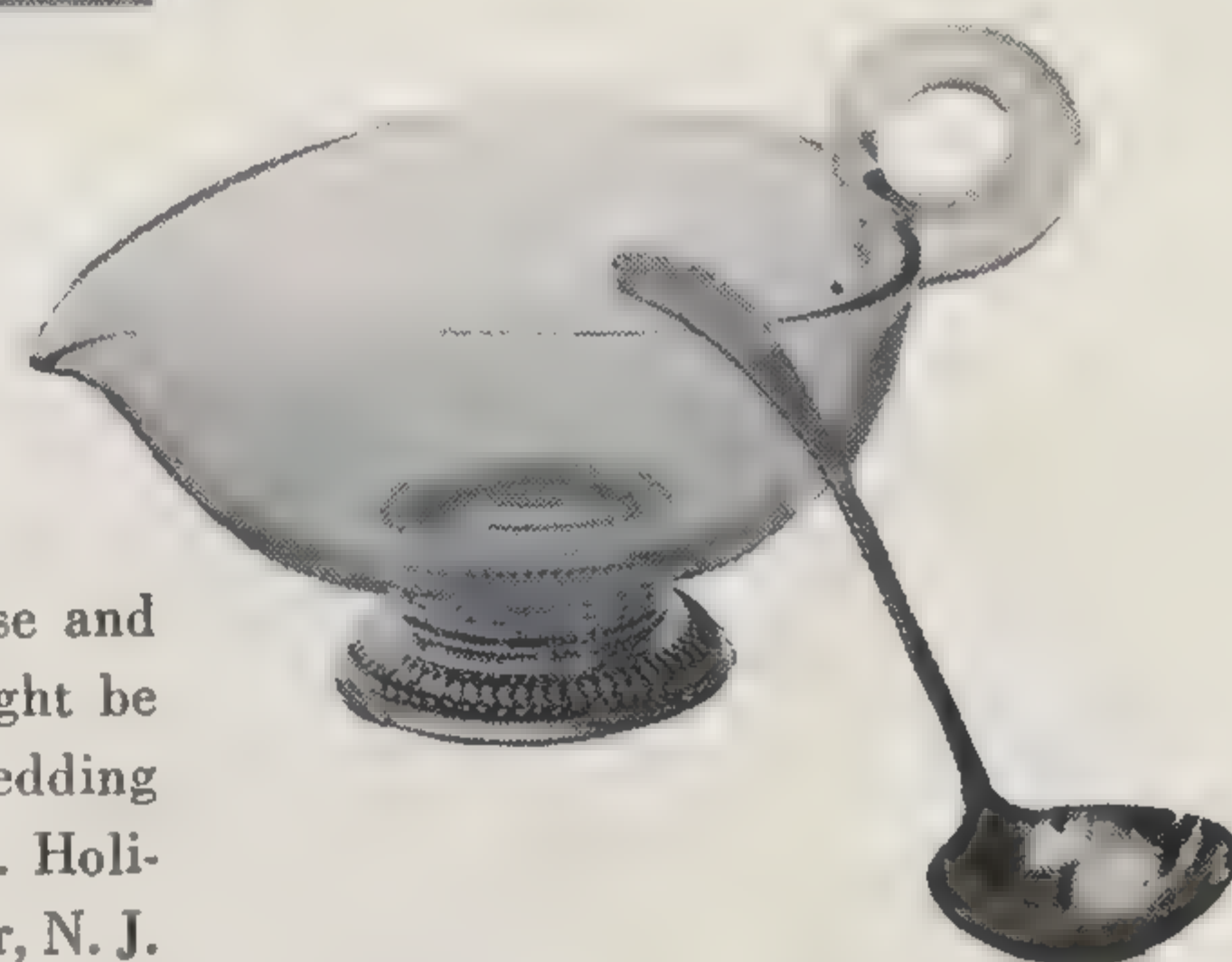
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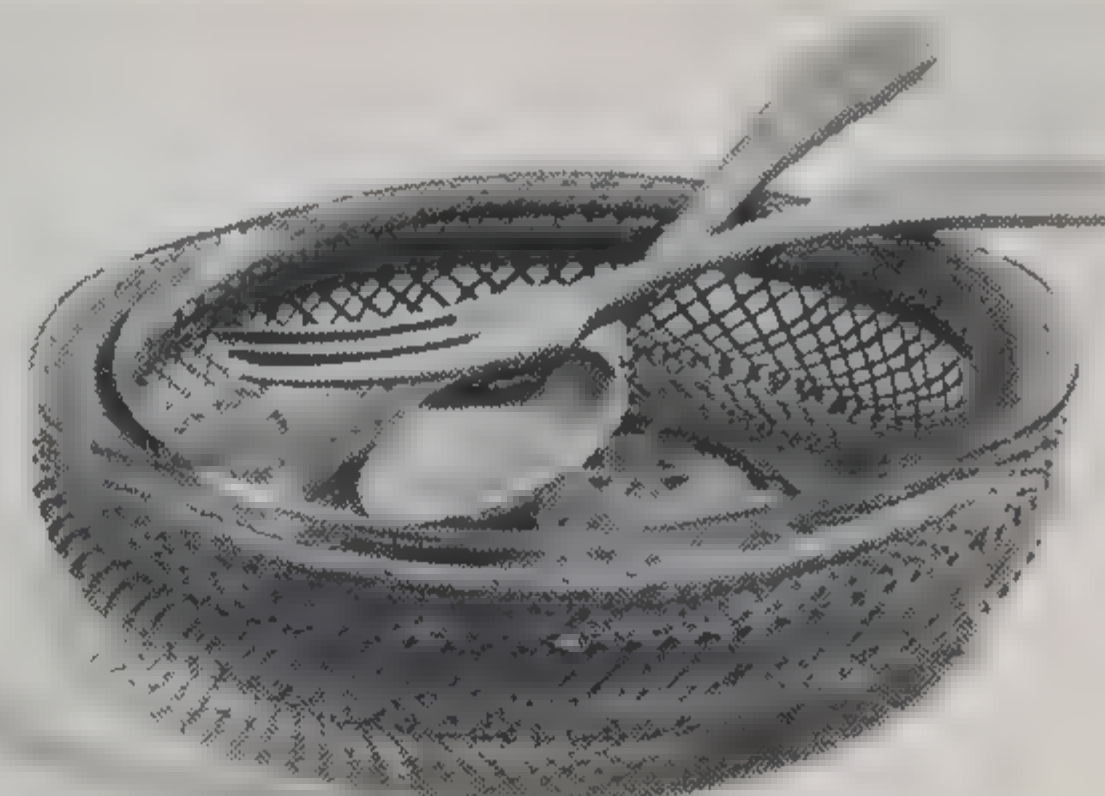
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... household upkeep



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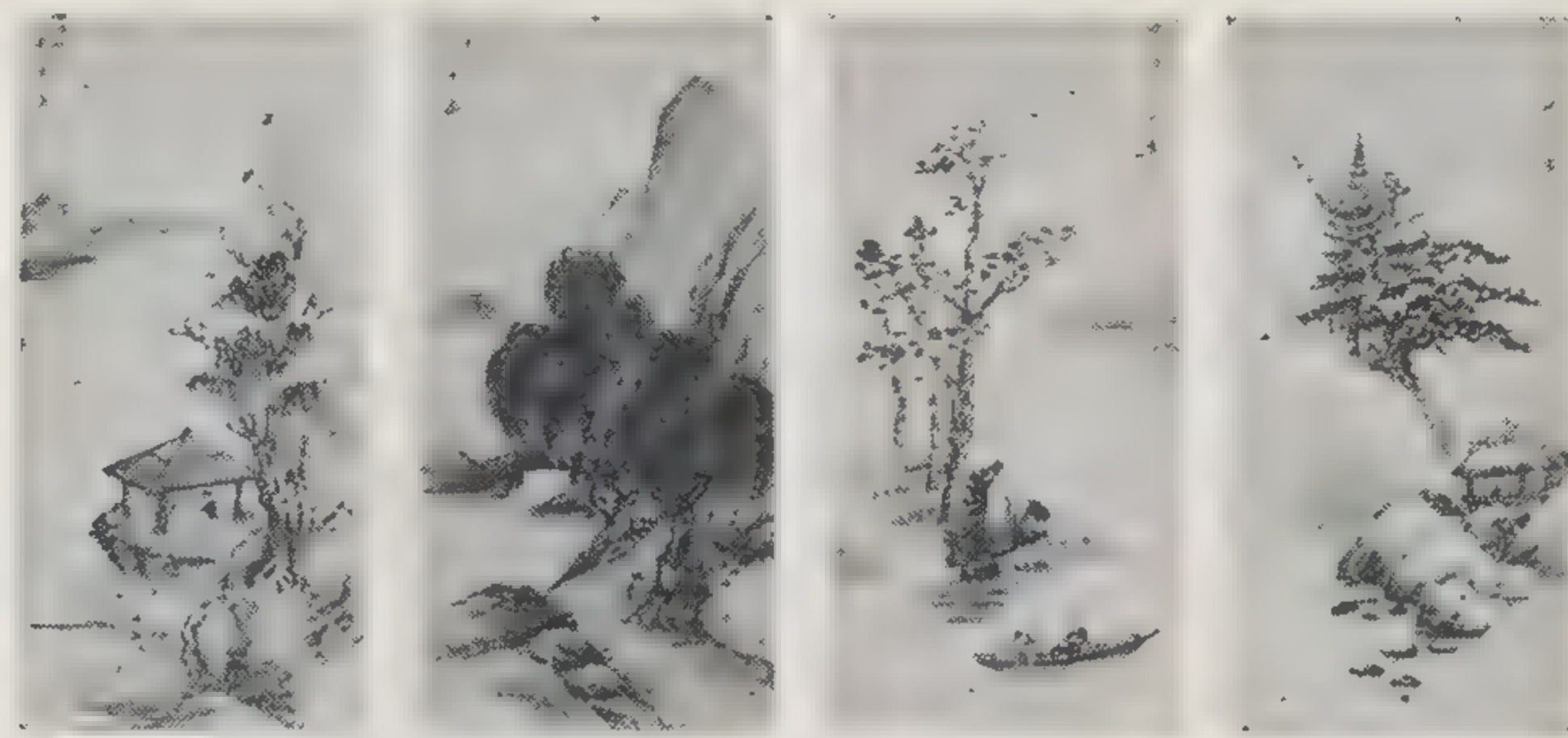


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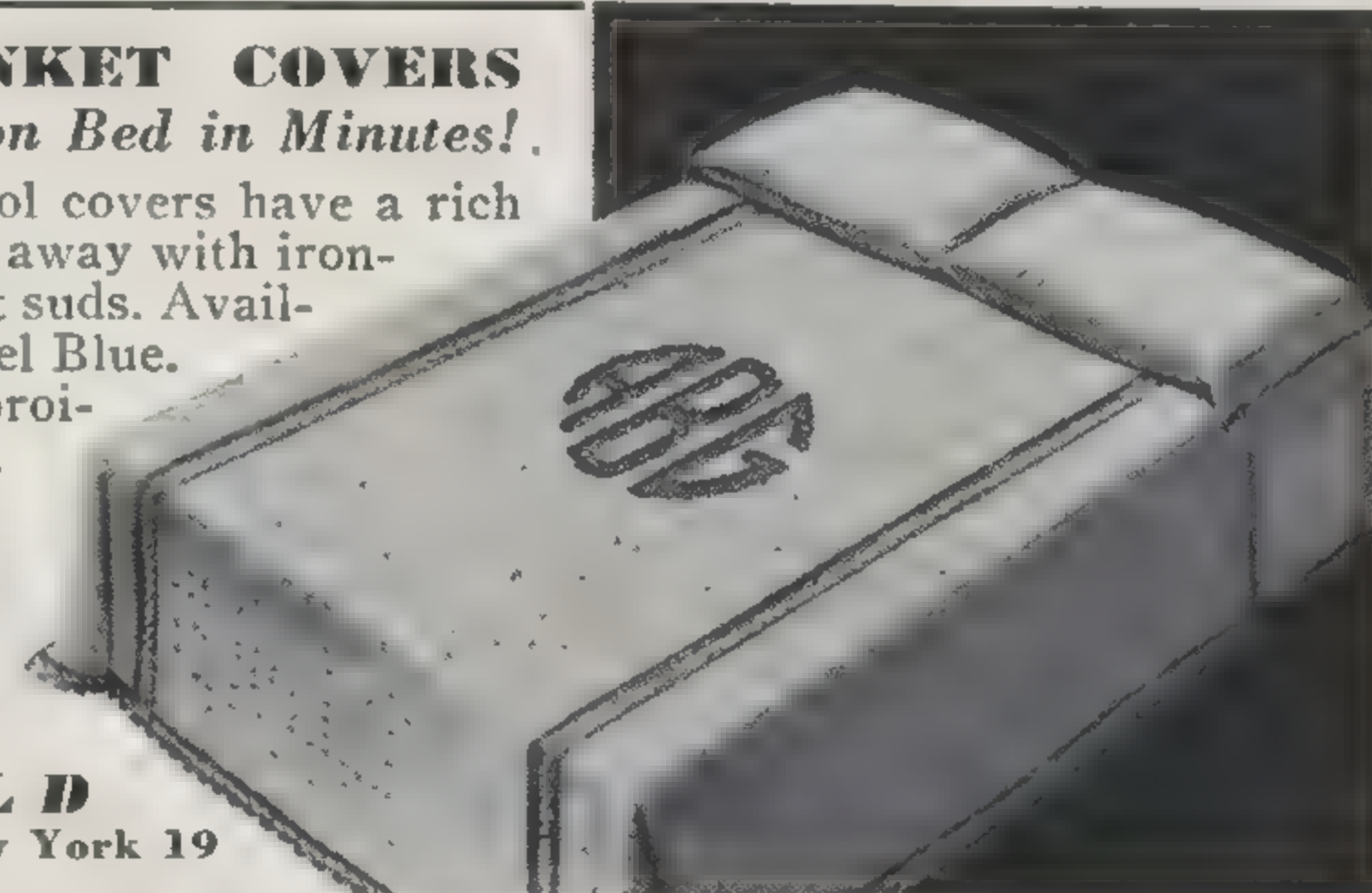
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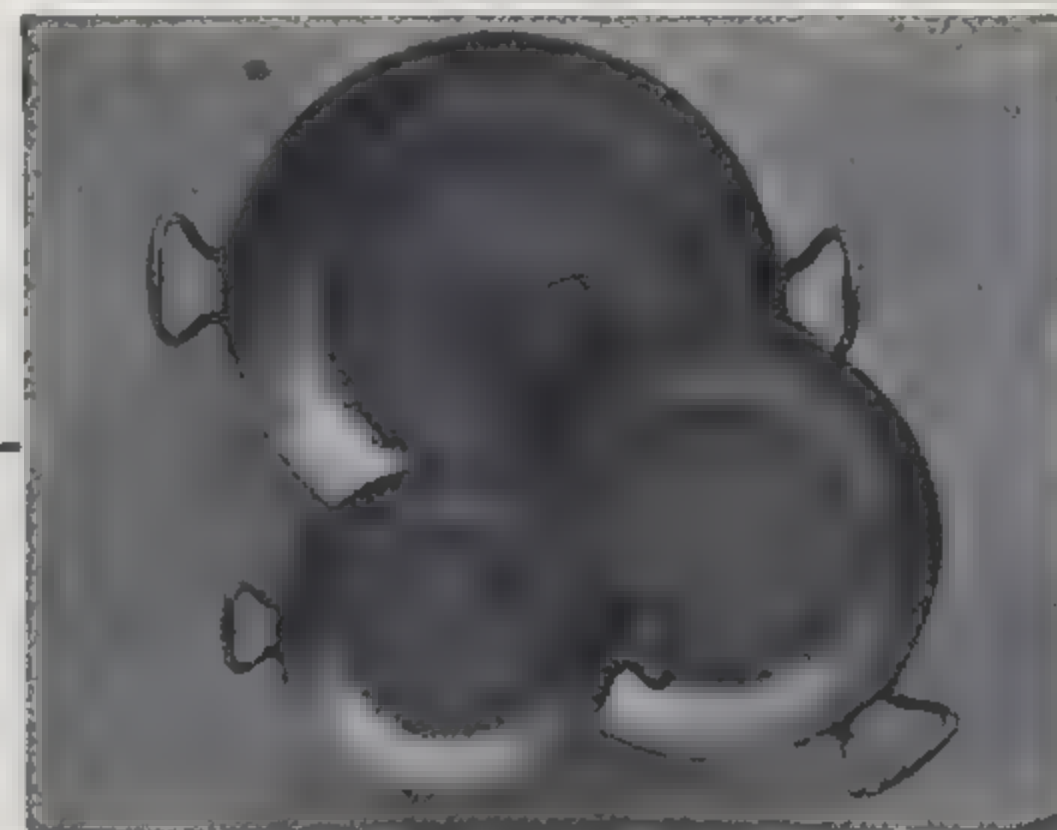


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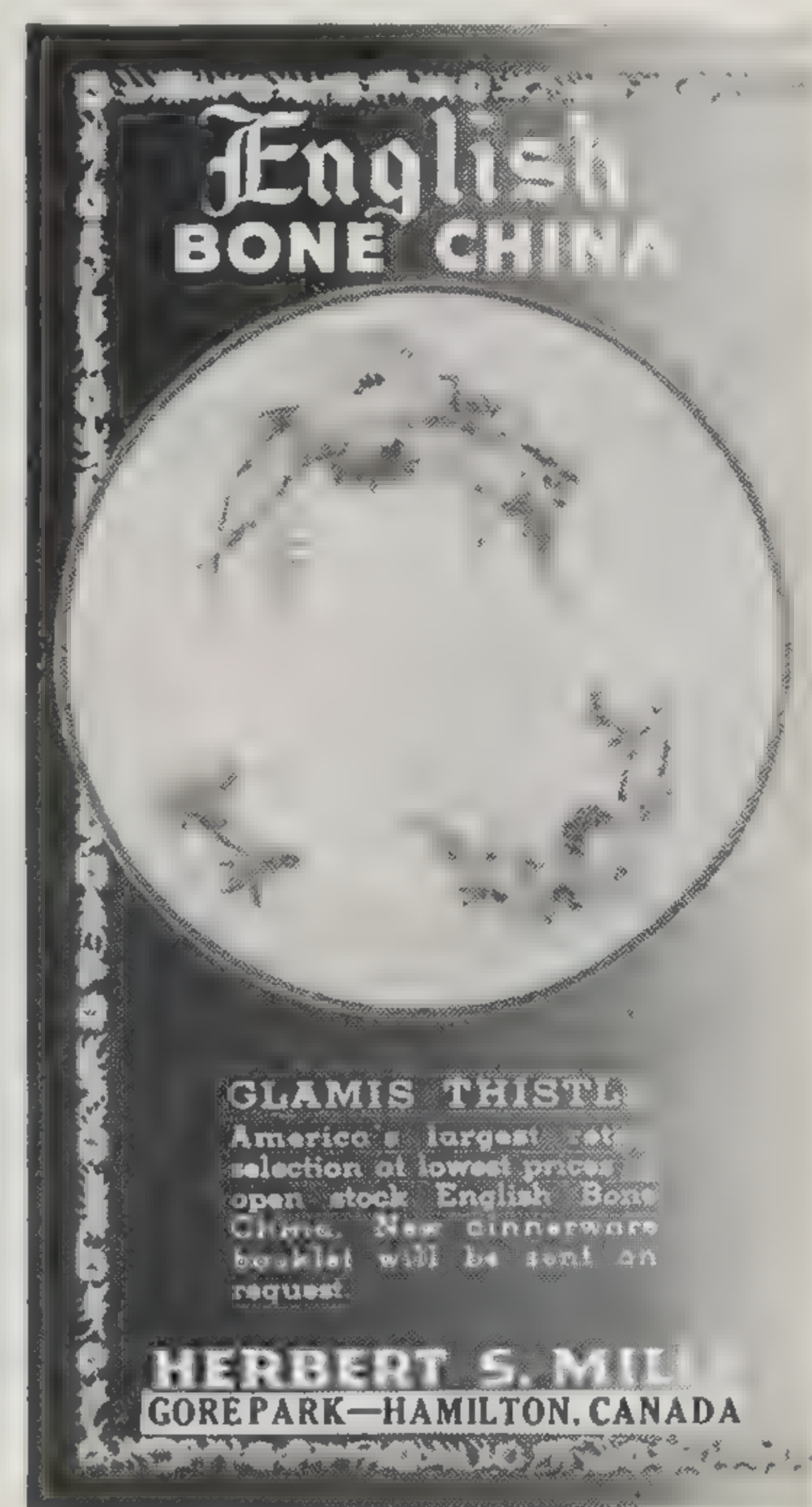
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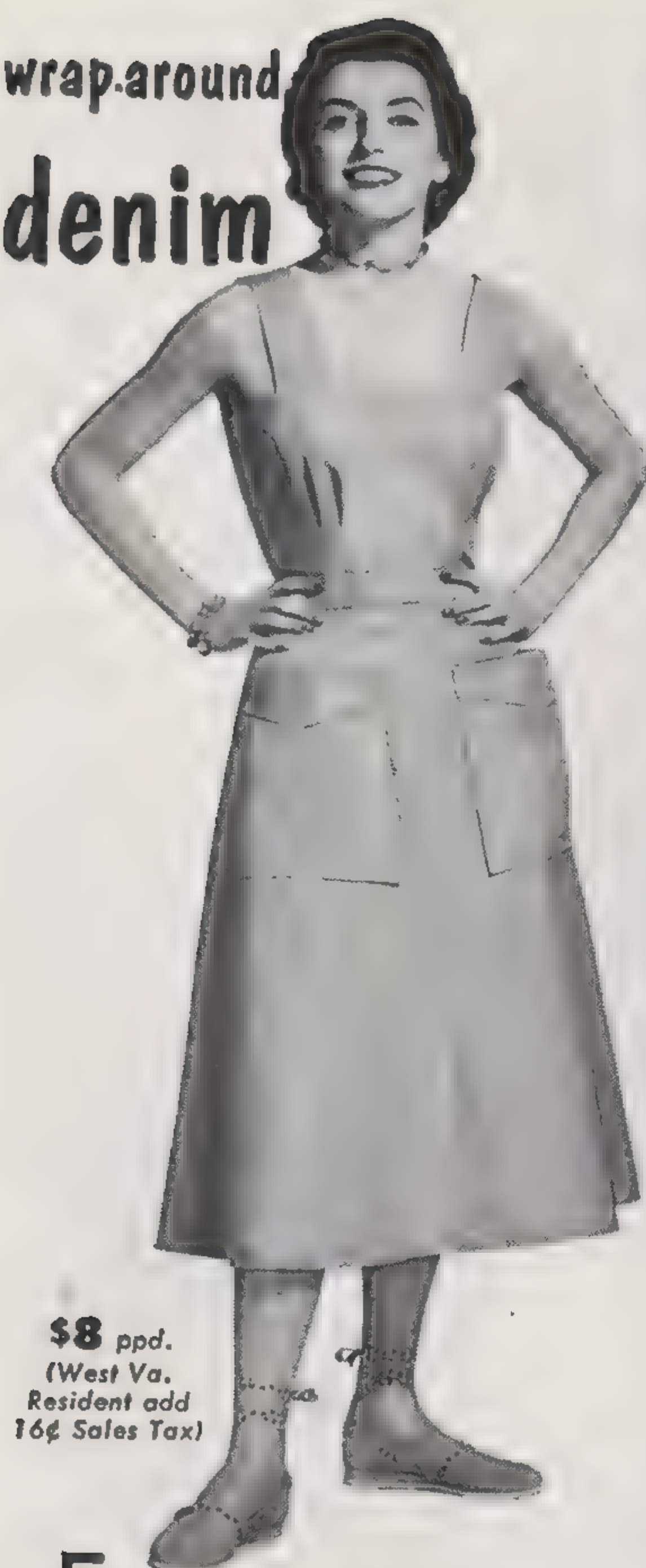


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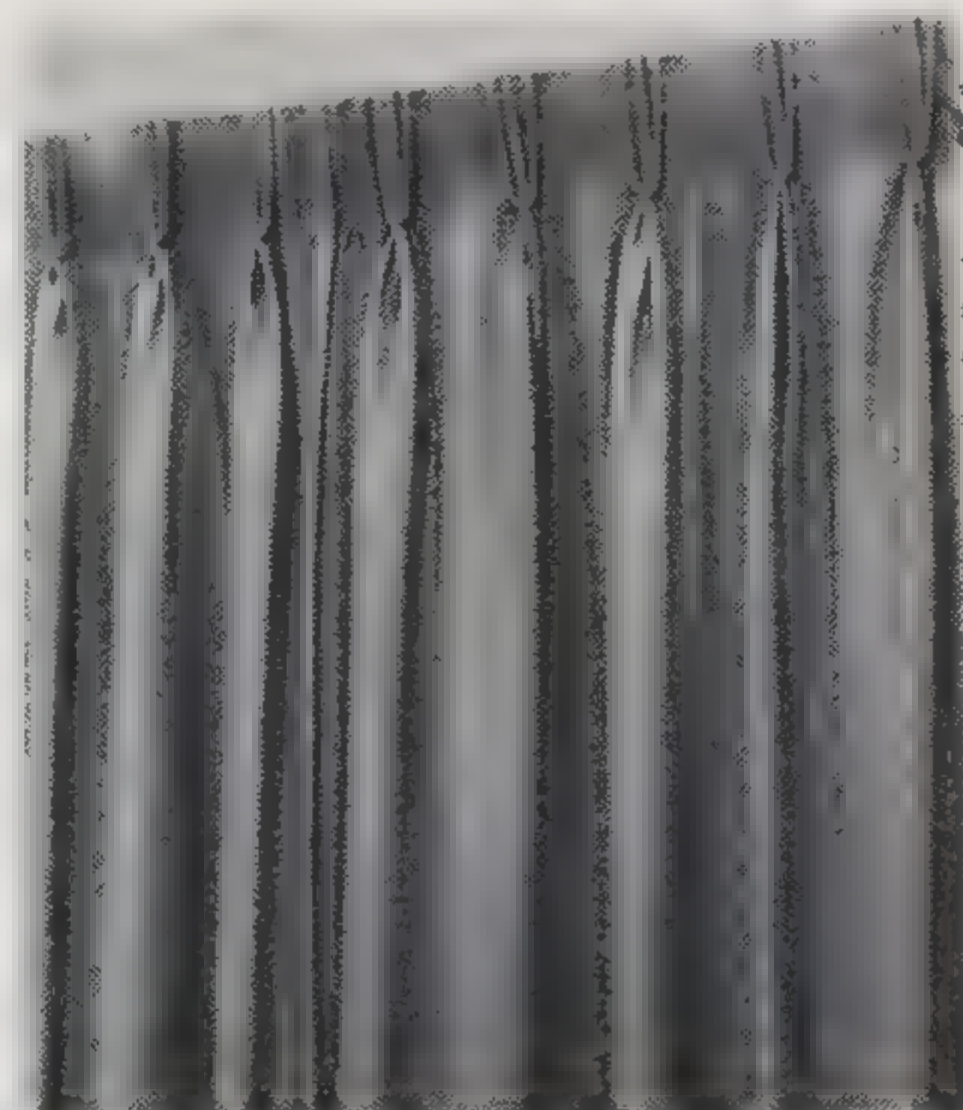
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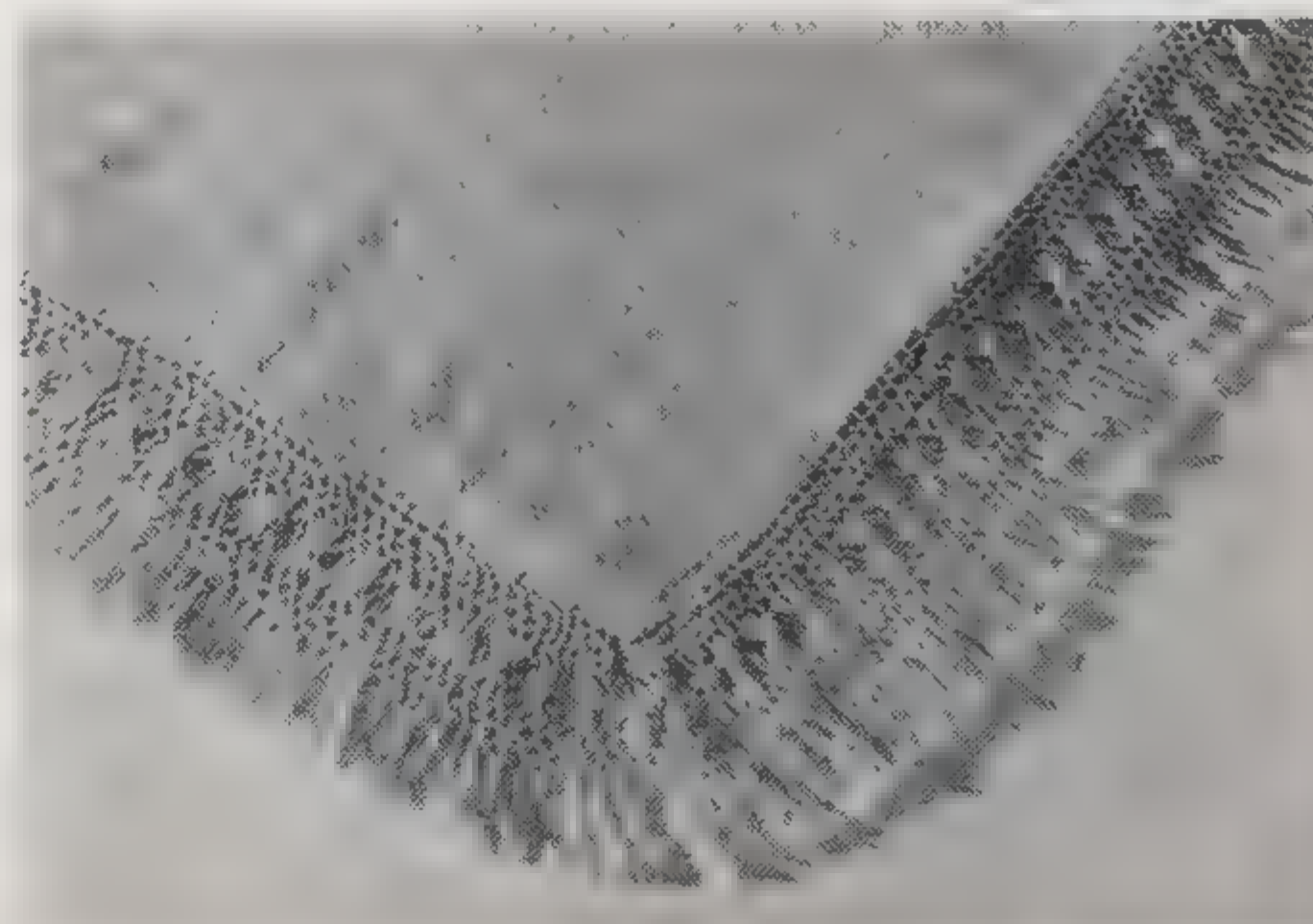
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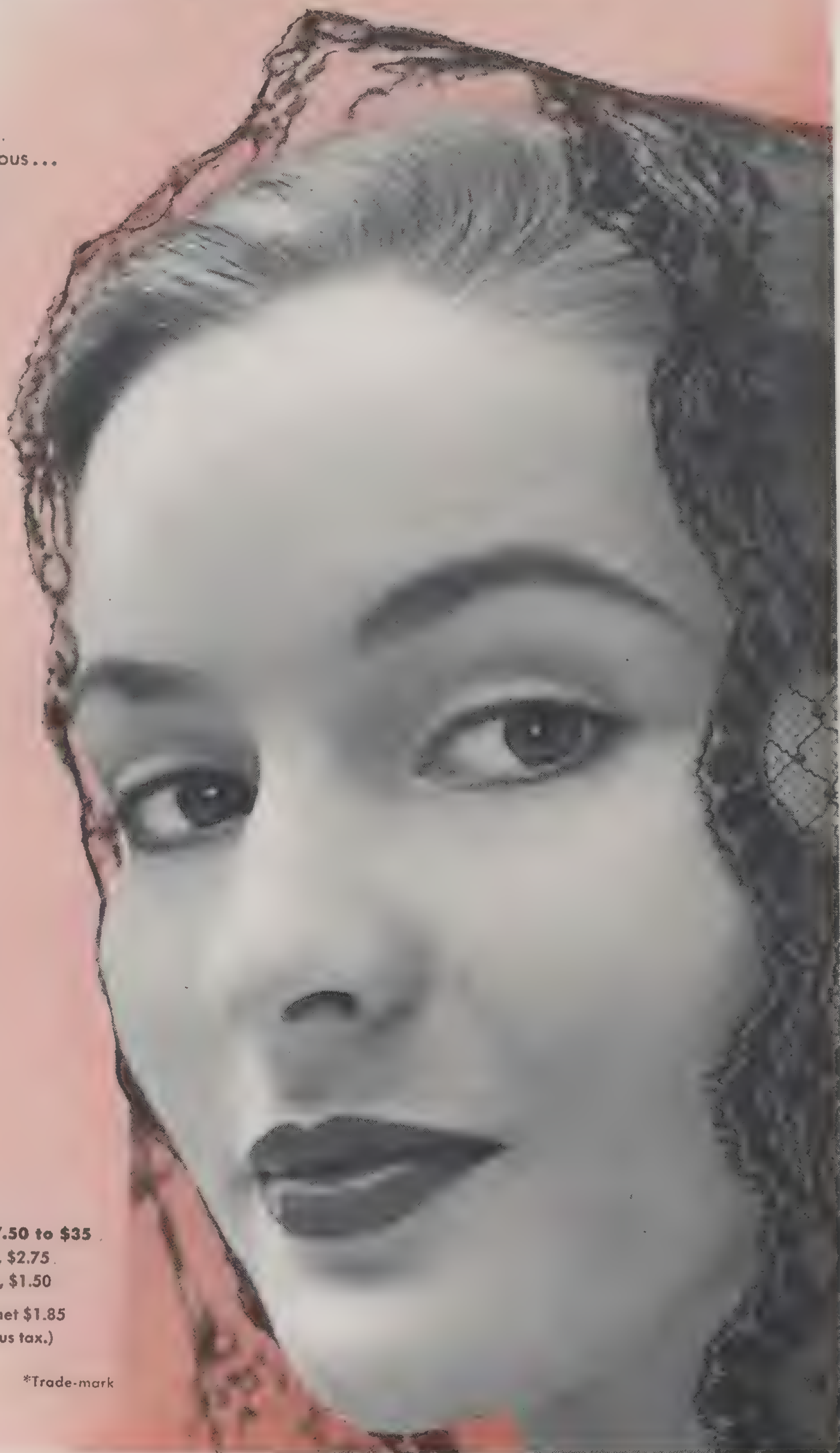
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APRIL 15, 1952

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VOGUE'S EYE VIEW OF FASHION CHANGES

On the way in

Low middy waists
High wrapped waists

Straighter coats
Higher-waisted coats
Print coats

Banded sandals for day

Hair with a 5" hemline
Waves

Cutaway necklines
Standaway collars
Scarfed necklines

Big, shady hats
Small, hair-covering hats
Straw half-hats
Little pale velvet hats

Evening separates
Evening dresses of
flowing chiffon

Candlewax colours,
especially wax white

Crêpe, alpaca, chiffon
Couturier cottons

Rhinestones set
in black metal

More eyebrow

On the way out

Unexploited waists

Tent coats

The dependence on the
all-purpose black pump

Hair scalped
Tight curls

Noncommittal necklines

The unadorned head

Evening dresses
with complicated,
room-filling skirts

Colour-timidity

The creasability of fabrics

Single strand of pearls

Thin-plucked eyebrow

Remaining

Definite feeling
of a normal body

Fitted coats

Opera pumps in kid,
in calfskin, in colours

Hair combed without
a part

Cardigan necklines
Sweater necklines

The veil visor and the bow

Ball dresses,
day-length

Colour, colour, colour

Fabric as the
motivation of design

Multiple pearls
Coloured stones

Focus on the eyes



AT THE PSYCHOLOGICAL
MOMENT IN FASHION:

THE SOFT CRÊPE DRESS

It's not the weather, though the weather's exactly right. It's not that it's new, though crêpe hasn't looked so new since *Sunny*. It's time for the soft crêpe dress because it's the psychological moment in fashion for it. We've been leaning more and more toward a gentle femininity for several months now. Colours have been softening into flower shades; suits have taken on the shapes of dresses. Waists have been receiving great attention, and décolletages also—everything's working towards an easily definable figure. And that's where crêpe comes in: it has such a cool flow and cling. Women have always loved the flattery of it; the soft bloom upon it (it's the warm-weather version of velvet, really); the subtlety with which it takes to colour. The trouble was, in the last few years, top designers seldom put their scissors to it. But now, in Paris and America they're giving crêpe rapt attention, using it with brilliant originality and superb taste. And crêpe's meant to be, must be, worn the same way. Worn without a trace of nostalgia—the crêpe look we speak of has nothing to do with the tea dancers of twenty years ago. Worn with strict attention to the time of day—a float of crêpe for afternoon, but a crêpe day middy. Worn with these accessories—a pretty but un-complicated hat, beautifully attended hair, carefully edited jewels, good gloves, and frequently (because the crêpe dress has made this their psychological moment, too), with the new bare, airy, opened-up day shoes.

CREAM CRÊPE; OPEN SHOES

Facing page: The soft crêpe afternoon dress, with the new wrapped fascia waistband, in lightest cream; in black or navy blue, it could be your soft crêpe day dress. By Traina-Norell; crêpe de Chine by Bianchini. \$250. Henri Bendel; Garfinckel's; Neiman-Marcus; I. Magnin. Jewels: David Webb. *This page:* The shoe for the soft, pale crêpe dress—bare, airy, opened up. These, in white kidskin, \$23. Tabarin sandalfoot stockings. All, Saks Fifth.





**THE SWEATER DRESS,
THE SHEATH, IN CRÊPE**



Above: All one piece, all black, and all crêpe, which is what gives it its pretty flow and cling—a décolleté sweater dress with a pleated skirt. Note the tall waist, marked high by a bow tied under the bosom, marked low by the middy line. By Larry Aldrich. \$70. Bergdorf Goodman.

Left: A black crêpe column with a pretty capital—a rolling collar. \$50. Bendel's Young-Timers; Hudson's; Frost Bros.

Facing page: A corolla collar, a sunburst skirt, a lengthy white grosgrain bow—here's the black crêpe sweater dress under the influence of the French collections. \$70. Bonwit Teller; Hutzler's; I. Magnin.

Crêpe, of Celanese acetate and Enka rayon.





**THE NEWLY SOFT DRESS:
SOMETIMES CRÊPE,
SOMETIMES CHIFFON**

Facing page: Gentle femininity—the fashion; the fabric—crêpe; the colour—heavy cream. Watch how the eye travels straight to the waist, flattered by a wrapped fascia waistband. By Traina-Norell in Bianchini crêpe de Chine. \$195. Saks Fifth; Woolf Brothers; L. S. Ayres. Only partially visible here, a lovely hat for pale crêpes; by Walter Florell in cream straw and horsehair, it looks like a plate of meringues. The shoes, and these you can't see at all here, would be airy and all opened-up—along the lines of those on page 53.

This page: Gentle femininity—the fashion; the fabric—chiffon; the colours—black and white; and here again—the tall, wrapped waist. By Talmack. \$80. Rosette Pennington; Gimbel's, Phila. Black organdie cartwheel, by Irene of New York.





**NEW SOFT
EVENING DRESSES:
FALLS OF CHIFFON**

At the psychological moment in fashion: evening dresses that are to a woman everything a bouffant is to a sixteen-year-old. In chiffon, with skirts that drift but are never tutus, they're all allure and gentle femininity—and that's all the fashion. *This page:* The big evening, in pale blue chiffon; it has a silvery belt, a white piqué jacket bordered with paillettes. By Ben Gam. About \$135. Saks Fifth; Harzfeld's; Sakowitz. Jewels: David Webb. *Facing page:* Dress for a rooftop restaurant—fitted, then falling wide, it has the look of a black chiffon coat; ties in front with chiffon cords. By Talmack. About \$80. Lord & Taylor; Strawbridge & Clothier; Neiman-Marcus; I. Magnin.





PRIGENT

NEXT BENEFIT BALL ON THE CALENDAR . . .

. . . The New York Infirmary Ball, to be held April 15, at the Waldorf Astoria, sponsored this year by Ciro Perfumes (currently celebrating their newest: "Acclaim"), and Ceil Chapman, who designed the dresses on these pages for the members of the pink and white tableau.

Mrs. Amory S. Carhart, junior, *above*, glowing beauty, in a short ball dress of white silk organdie, entirely tucked—*most* of the bodice, a pale pink fasciae. Pale pink gloves by Superb.

Mrs. William H. McManus, *right*, a fair and fragile-waisted beauty (a Vogue editor, too), wearing a full-blown, full-length ball dress of pale pink Swiss organdie; the skirt, practically all pleats, the top, practically all fasciae. White gloves by Fuchs.

Rhinestone necklaces, earrings, by Eisenberg. *Everything* on these pages; Bonwit Teller.





SPICE PINKS TO SUMMER IN

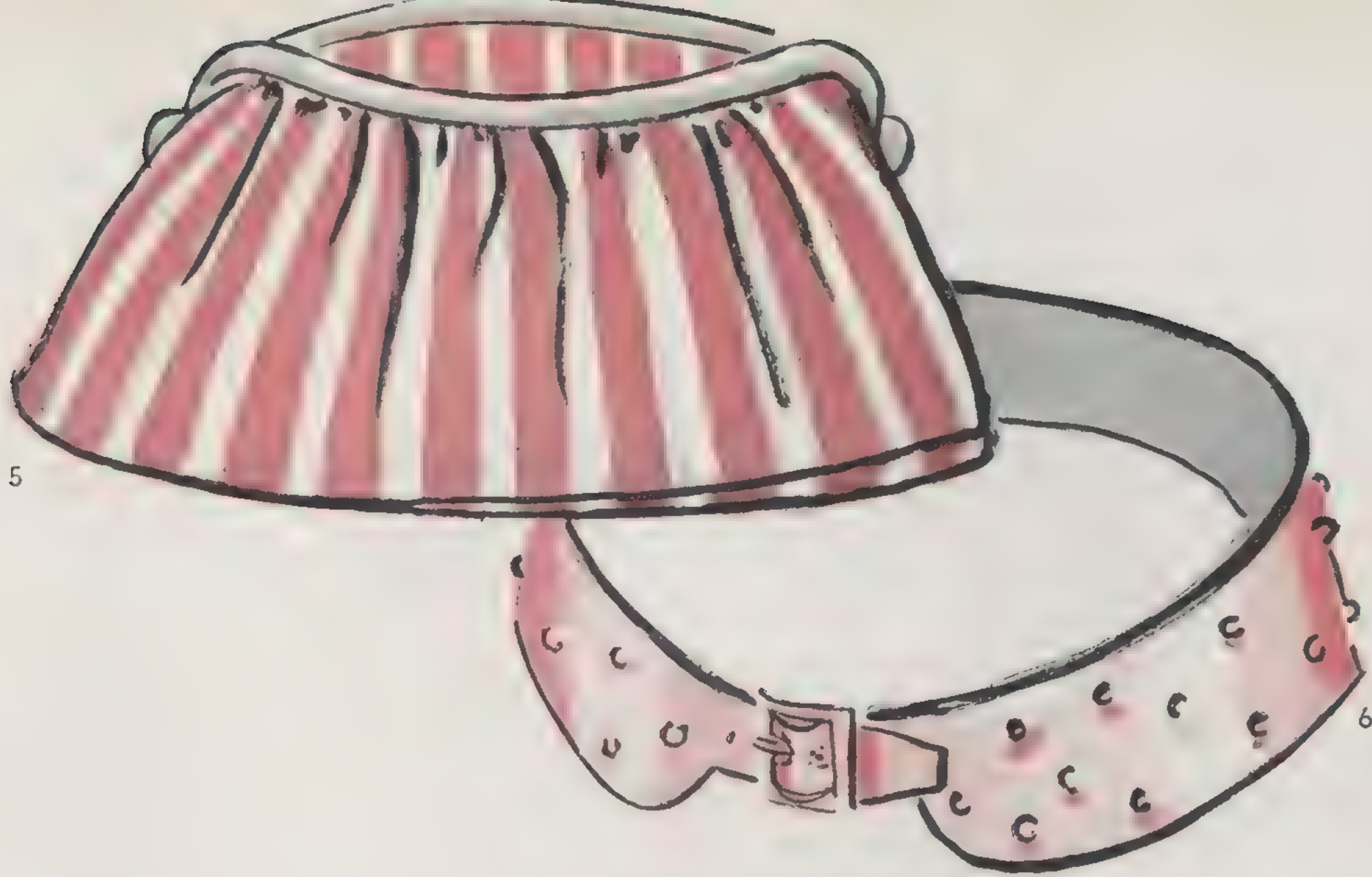
Here, we offer a bouquet of spice pinks, the little clove-smelling flower. Our reason: because it grows in every colour of the pink rainbow—just like so many of the new spring-into-summer fashions. For pink, from frail to strong, is making some of the prettiest pickings in years. And that should make everybody who is blond or brunet, who has red or brown or grey hair—very happy. Everybody. Pink is a flatterer—anyone's colour. Pink has a freshness—in blasting heat. Pink is born of summer sun—puts the glow in a tanning complexion. And, beginning here, pink is our theme song, pages long.

Above: A cluster of baby pinks, grown by Flower Modes from fine cotton: \$2; held by a glove of cotton knit, the cuff rolled back; by Dawnelle, \$4.

Right: A stiff, brief flaring of spice pink—the spencer cut from broad bands of grosgrain ribbon, dipping a pointed wing in back. This could shoulder its sweet way into a large wardrobe, to be worn over many costumes. But it was designed as the special companion of this dress: a billow of pink-sprinkled organdie, the skirt puffed to its fullest by an organdie petticoat. By Tina Leser, of a Guild cotton by Fisba; dress about \$45; jacket about \$17. A cuffed glove of capeskin, by Alexette; bead and rhinestone jewellery, by Marvella. Everything here at Altman. Dress, also: Hutzler's; Famous-Barr; Neiman-Marcus. Good with pinks: Coty's "Vibrant" Air-Spun face powder.





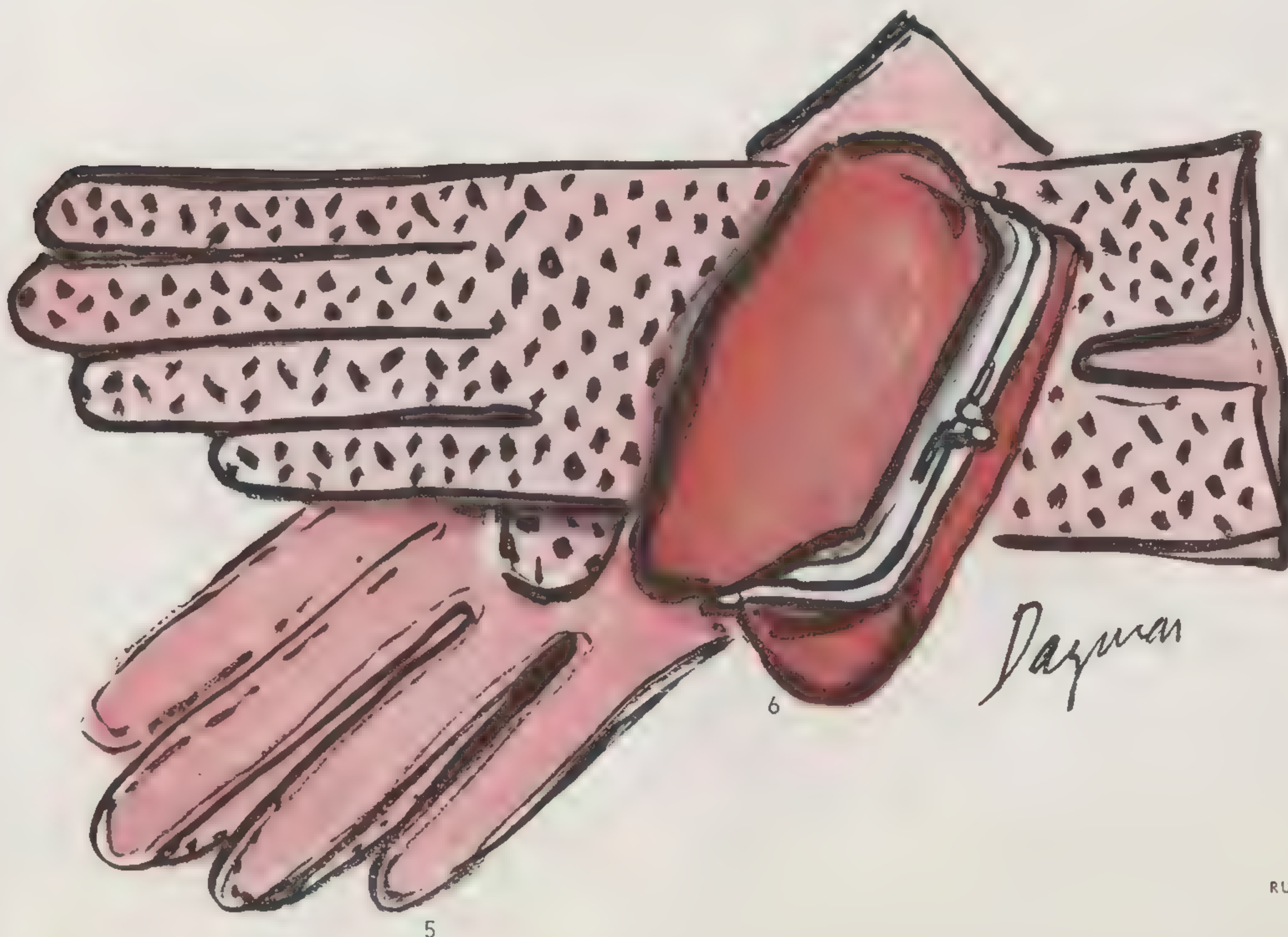


Fresh-picked spice pinks: all these to summer in.

1. A suit of silk Shantung, tailored as carefully as wool. By Duchess Royal, \$40. Worn with a parasol edged with pink pompons, \$11. Both, at Altman.
2. In a pink just a fraction removed from red: the corselet belt. An hour-glass shape of rayon satin, laced up firmly over gilt hooks. \$33, at Altman.
3. Just a pinch of spice: a gilet and bow of pink organdie, for a dress of black cotton ottoman. By Ben Barrack, of Wamsutta fabric, \$40; Altman.
4. Two pinks, blithe companions, for a 24-inch silk square. It's cut on the bias and very biddable to twists and ties. By Symphony, \$3; at Altman.
5. A handful of pink and white stripes. A small bag of striped silk Shantung by Ingber, \$8 plus tax; Altman.
6. A stiff collar—for the waist. This shape, this stiffness means the belt stays anchored. Of pink satin, studded with mimic pearls; \$13; Altman.
7. Pink goes *with* so many colours. A pink jacket goes *over* so many dresses. This flaring one, of Stroock fleece, is tailored by Brittany, \$60; Altman.
8. Cut-away pump with a slender instep strap, of pink-dyed cobra, by Fleming-Joffé; Ingenue, \$17. (Apropos: there's a wonderful stocking colour for pinks and reds—Berkshire's "Echo Tint.")



Dayman



SPICE PINKS *continued*

Opposite page: For a summer evening in the country, the slippery coolness, the white-striped freshness, of pale pink silk shirting. The skirt falls in great classic-statue folds, the material used so lavishly there is no need for fake stiffness beneath. By Claire McCardell, \$90. At Altman; Garfinckel's; Frost Bros.; and Morgan's of Canada. The daisy earrings, of rhinestones and beads, designed by Ledo.

1. A shirt of striped broadcloth, reversing the stripe on a coolie collar, elbow-length cuffs. By Adelaar, of Peter Pan cotton, \$7; Lord & Taylor.

2. This summer's shoe: just bands and a heel. By Palter DeLiso, of Allied kidskin; Bonwit Teller.

3. Candy-striped silk (in our favourite flavour, pink). It's an 18-inch square, \$1; at Altman.

4. The comfortable dress that fits comfortably into dozens of summer situations. Designed by Clare Potter, of sheer Moygashel linen, \$80; at Altman.

5. Gloves of hand-crocheted cotton, palming (and *here*, the eye is quicker than the hand) pink double-woven cotton. By André David, \$5.50; at Altman.

6. A little change purse that can be stuffed plumply. Calfskin, \$2, plus tax. By Enger Kress; Altman. Another pink: the colour of Toni's wave lotion; to copy her hair, learn about this new permanent, p. 124.





SPICE PINKS *continued*

More spice pinks: the colours that are seasoning a whole summer of clothes. *Opposite:* A pink and pretty resort dress; so pretty it might float away to other scenes. Here, it's anchored with a curve-cut, walnut-stained cowhide belt, and worn with a canvas and leather sports bag. This, with a dirndl skirt and dirndl cuffs, is by Cabana, of Wamsutta Everglaze cotton broadcloth, \$23. Worn with a Garay belt; gilt button earrings by Monet. At Altman. Dress, also at The Blum Store; Hudson's; Miller & Rhoads. She's using Peggy Sage's new lipstick, "Proud Beauty"—a bright and bravura pink, that's matched in nail enamel, too.

1. Cool collar of pink crystals and pink beads. By Marvella, it's \$25*; Altman.
2. Pink-rimmed scarf of creamy Shantung, with violets. By Vera, \$3. At Altman.
3. A whirl of striped batiste, with pearly buttons. By Anne Fogarty, of Bates cotton; sizes 5 to 15; \$30. Lord & Taylor.
4. A rugged satchel of striped denim, leather-trimmed. By Alan, \$19*; Altman.
5. A bouquet of beads for the toe. Linen slipper, by Joyce, \$10; Bonwit Teller.

*PLUS TAX





Barbara Bel Geddes

Barry Nelson

ERNST HAAS

PEOPLE ARE TALKING ABOUT... Primaries as though they were national elections instead of a wet finger to the wind... The emerging skeleton of a European union through the curious mechanism of a European army... Gusti Huber, Paul Lukas, and twelve-year-old Voytek Dolinski, who act with extraordinary tension in *Flight into Egypt*, George Tabori's undisciplined, tricky-minded, too-horror-struck play... The exhibition of Italian paintings, all restored and cleaned, looking the way they must have when the artists finished them, now in the fabulous Jarves Collection at the Yale University Art Gallery.

PEOPLE ARE TALKING ABOUT... Gilbert Highet's observations about books (on WABF Wednesday nights at 9), persuasive and slightly acid, like a cooling lemonade without sugar... The mimicry of Arthur Blake at the Blue Angel... The revival of *Four Saints in Three Acts*, which in 1934 seemed a delicious dream wrapped in Cellophane, a dream with words by Gertrude Stein ("Alas, the grass") and music by Virgil Thomson, whose latest score underlines the fantasy of Capote's comedy, *The Grass Harp*...

PEOPLE ARE TALKING ABOUT... The attractive fake-folksy songs of Bob Merrill, who wrote "Pittsburgh, Pennsylvania," "My Truly, Truly Fair," and "Sparrow in the Tree Top"... *Every Dollar Counts*, by the president of Hess Brothers, Max Hess, junior, who has written an easy book, explaining what goes on in the minds of department store people... The charm of Adriana Celli's paintings at the Hugo Gallery... The amusing mannered comic effects, played for the pauses sometimes, by Glenn Anders in the Sigmund Miller play, *One Bright Day*... The line: "He's not *really* crazy—of course, he does put on his hat and coat when he opens the ice box."

The Moon Is Blue—and has been for over a year now. Opposite, two reasons why: Barbara Bel Geddes (Academy Award for *I Remember Mama*, remember?) and Barry Nelson, a relaxed, humorous, imperturbable young man, on and off stage... here observing (Venus maybe?) from the tower of the Empire State Building, the setting for Acts I and III of the play. Barbara Bel Geddes wears a sleeveless Moygashel linen dress, dotted blue and red, a navy-blue jersey cardigan, cuffed in linen. By H. & D. At Best's. Barry Nelson appears in an easy suit of grey wool gabardine, reverse-woven (to look like a tiny herringbone) in England, expressly for Lebow. Lord & Taylor. *Below*: Play-back from Act I.

PEOPLE ARE TALKING ABOUT...



Patty: Did I look aloof? *Don*: Aloof and forbidding—and rather scared. You scowled.
Patty: Nonsense, I was trying to look sultry and provocative.



Don: You met me ten minutes ago. Why do you trust me so implicitly?
Patty: It sounds awfully corny—but I think you're a man of honour. A girl can tell.



Don: I won't take an oath that I'm not going to kiss you.
Patty: Oh, that's all right.
Kissing's *fun*. I've *no* objection to that.



JOSÉ FERRER, above, an apparently multiple man, turned a middling melodrama, *The Shrike*, into a tremendous hit through the suppression of all bravura in his own acting, through his striking and brilliant direction. The fabulous and indefatigable Ferrer lives like a mouse in a wastepaper basket from which there constantly comes a rustle of announced plans. (He fulfills some fifty per cent of them.) Right now his Benzedrine direction can be seen in *Stalag 17*, his sentimental acute direction in *The Fourposter*. He is also involved in *The Chase* as the producer who hired himself as director. In June, Ferrer, who swashed magnificently through *Cyrano* and *Othello*, will play, in John Huston's movie, the absurd and tragic and delightful Toulouse-Lautrec.

JULIE HARRIS, opposite, the newest star of Broadway, the light of *I Am a Camera*, possesses a gift, one which has belonged among others to Ethel Barrymore, Lynn Fontanne, and Helen Hayes, but is rare for young actresses: she holds the stage against all distractions. Her slim, suddenly seductive figure, the rush of her double-toned voice, the small, perfect gestures, are part of her tremendous acting equipment; off stage, she has so polite and vaporous a withdrawal that she can leave a room without being missed for an hour. When, however, in this play, she makes a simple exit, audiences watch her through one door, then see her in their minds' eyes going through another, wait for the close of the unseen door.



HOW COME YOU SETTLED DOWN HERE?

BY WRIGHT MORRIS

Once before he had come to me for advice. There had been a war, it was said to be over, and he wanted to know where I thought he should travel. He came to me as I had been something of a travelling man. One of the Rover boys, a bird of passage, a fellow who was only at home on the highway, in the furnished room, or the cabin along the road. When I opened the door I found him standing in the yard. His '35 Ford coupé, with the Wyoming license, was parked at the curb. On the hood there were streaks of the rusty water that had boiled over when he crossed the mountains, and mixed with the water was the dust he had collected crossing the plains. On the wheels were the oversized tires I had advised him to buy. They would take him, as I had said, where the roads were not apt to go. Now he stood in *my* yard, he gazed at *my* house, he looked up in the trees where *my* birds were nesting—all but one, a maverick who left the nest and flew next door. He gazed at *my* fence, *my* pile of raked leaves, *my* multiflora hedge showy with aphids, then he turned and said, "How long, how long you been—*here*?"

I stepped out into the yard to chase off one of my squirrels. "We've been here about a year now," I said, and took a seat on one of my logs. The young man remained standing. One of my flies buzzed unnoticed about his head.

How come you settled down—*here*?" he said, and turned to look at the place, the whole half acre of it, the ranch house setting where the tulip trees had been. An odd house, perhaps, for the neighbourhood. One that had been born and raised somewhere else, one that had migrated. An imported house, like the inhabitants. "It's none of my business," he went on, "but you know, I just wondered."

So did I. So did my wife. After seeing the world, after looking around, after living in some of the fabled places, we had settled down. We had settled down—*here*. Not in Cuernavaca, not in the Cañon de Chelly or Mesa Verde, not in the valley of the Rhone, Rapallo, or on one of the Great Blasket Islands in Dingle Bay. Not even in Bucks County, or Martha's Vineyard, but here in the suburbs of Brotherly Love, in the heart of the untamed station wagon country, on the Main Line. Here, that is, about a mile from where this young man was born.

"Well, we wanted some trees," I said, "and when we found this lot with the trees on it—"

But he had stopped listening. That wasn't it at all. That

wasn't what he had driven eighteen hundred miles to hear. One of our kittens crawled into his lap, and when my wife called from the kitchen he replied yes, yes, a bottle of beer would suit him fine. He didn't want to hear any more of that kind of talk. He had come prepared to ask me what I thought he should do with his life, not to hear that I thought he should give it up.

"I think I'll have a beer, too, honey," I said, as it might take time to explain, even to myself, why we had settled down—*here*.

Twenty-five years ago, in Chicago, I turned to the Want Ad section of the papers to see what life had to offer a country boy. I read of a position with a great Chicago firm. The advertisement called, as I remember very clearly, for an intelligent, forward-looking boy, and reading those words I beheld, for the first time, my true self. So did about one hundred and fifty other young men. We formed a line that overflowed the room and extended down the hall toward a Private Office from which the great man appeared to make his choice. He came along this line like a country doctor looking for an early case of measles, but as he gazed into my face, he stopped. Was he looking at me? No, he saw the freckles on my face. He saw the farm boy he had been himself.

"Son," he said, "you a farm boy?"

"Yes, sir," I said, and he gazed at me until he was reassured. Then he crooked a plump finger, on which I can still see the ink stains, indicating that he had made his choice.

The great city of Chicago looked up to this man as one of the pillars of its future, and I was pleased to discover that he saw some future for me. What did I intend to do, he wanted to know, with my life? Did I plan to be an engineer, a doctor, or a great financier like himself? While I sat in his office licking stamps he gave me to understand that a man had to choose, that life was short, and that I could not be all of them. That was the spring of 1927, and one day this great man held my legs at the window while I emptied waste baskets on the hero passing below in the street. His name was Lindbergh. Did I recognize myself? I saw below me a man who had found a new way to look around.

It wasn't my way, but I recognized the principle. So did an uncle of mine, a bird of passage, who had given considerable thought to the problem, and got in touch with me when he thought he had the answer (*Continued on page 117*)

ENJOYING THE THEATRE

BY IVOR BROWN

Appreciation of an entertainment depends very much on the age of the addict. Youth is notably masochistic; age, on the whole, is self-indulgent. Youth gets its thrills out of doing things the hard way. What ecstasy it can find on its vacations by sailing and camping in immense, and often easily avoidable, discomfort! So, when it goes to the theatre, it likes to be engaged in a real outing with a long journey and a thoroughly bad seat at the end of it. This makes the entire affair pass for magical, a celestial journey to enchantment. After all, when you have suffered so much, you can hardly go home and tell your parents that Stella Brilliant and Peter Planet and the play that everybody raves about were nothing. They have just got to be great or seem it.

This joy through pain is triumphantly pursued by the English who are assisted by the existence in their theatres of non-bookable seats (at the back or top of the house) for which the crowd waits, meekly queued in order of arrival. When there is a much-expected opening, especially of opera or ballet in the top class, the fanatics, bewitched by the prospect of their misery, arrive the night before and bivouac with rugs, books, and flasks in order to stake their claim. When all that has been endured, there can be no admission that the spectacle was feeble and the spectators taken for a ride. Can any young person, especially if his parents have laughed at his devotion, return home to confess that he was "stung?"

Age, on the other hand, may be said to get its kick out of soft seats; and those handy. No trouble to get in; no trouble about getting out. "Two on the aisle." And, if the seats have been bought from the scalpers so that they cost a ludicrous sum and if they are followed by supper in appropriate glory, then what Fair One, treated to such an outing by her Rich One, can possibly be so gauche as not to do a little gushing over the show that has been on view?

"Two on the aisle" has an ecclesiastical sound. My dictionary defines an aisle simply as "a passage between the seats in a place of worship." The English have developed a passion for making the "two on the aisle" earn their reverend name in very hard fact. They are now continually having plays of holy theme, usually composed in a species of poetry, enacted in cathedrals, abbeys, and sacred edifices of all kinds. To me this is wholly destructive of enjoyment, not only because poetical plays of holy theme are so often unholy bores but because the seats, whether on or off the aisle, are wooden, unyielding, deficient in upholstery, and ill-

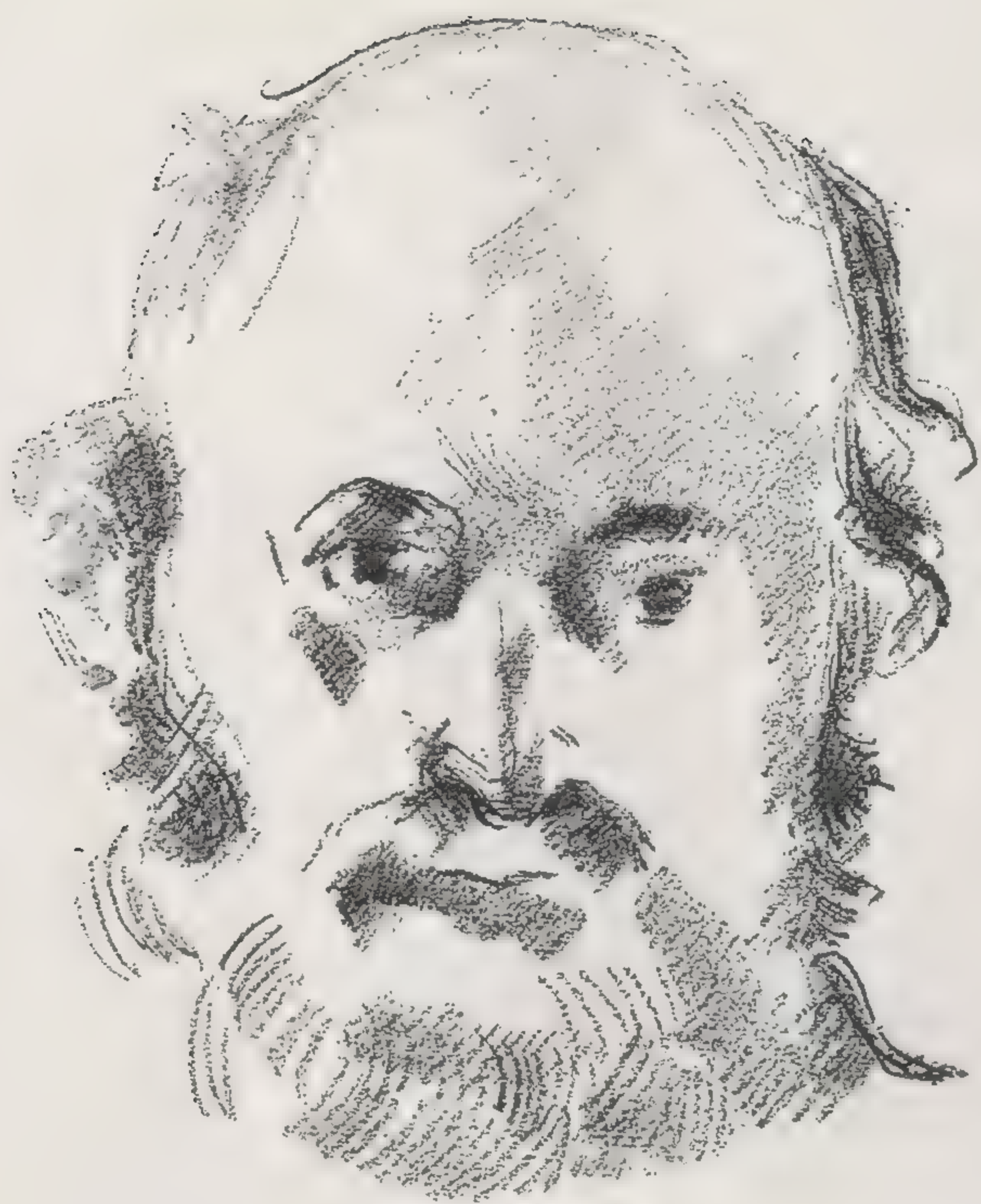
shaped to give a cosy refuge to the human back and posterior.

To this the promoters reply that it is not their purpose to supply anything so common as entertainment and enjoyment. They would uplift us. I myself am rarely in a mind to be thus jerked heavenwards and, even if I were, I believe the process would be easier if one started by sitting soft. Hamlet's royal and guilty uncle, when feeling frustrated at his devotions, remarked, "My words fly up, my thoughts remain below." We may not be kneeling as he was, but hard seats, at least for those of riper years, turn the thoughts downward. Ecstasy is defied.

Very few people go to the theatre alone. Seats are nearly always sold to couples or to party-groups. This herding, or at least this coupling, is natural if you regard going to the theatre as a social ritual, a piece of hospitality, or part of a personal campaign to make friends, gain influence, obtain a business contract, or achieve the admiration of another. But, if you are really interested in seeing and enjoying a play, there are obvious risks about arranging to go in company.

First of all, your companion is likely to be unpunctual and involve you in the distress and hatred of pushing in late. Then this companion, having arrived, expresses a chronic allergy to Plays of Serious Impact and Contemporary Significance, and you know that this play of your choice is just about to grip him or her in wisdom teeth of the most heavily impacted kind and is going to signify something immensely psychological concerning the schizophrenia of maladjusted millionaires. Or, of course, the friend or associates may hate all sexy musicals and here are massed specimens of the Great Unsatisfied, all proclaiming their basic urge in words and rhythm far more free, frank, and sensual than those allotted to the score of æsthetic yearners ("Twenty love-sick maidens we") in Gilbert's *Patience*.

Even if you settle down without any radical divergence of taste your friend will either start to scream at jokes which you think insupportably insipid or to yawn at passages which you find to be sublime. What the French call *rappor*t becomes impossible. If, in your misery, you long to quit, you can not do so because the friend is sure that the third act is going to be superb. And if, remaining, you shut your eyes in tranquil escape and withdrawal of the mind and senses, you are crudely nudged back into awareness and commanded not to breathe so heavily. (Continued on page 125)



WHY CÉZANNE IS GREAT

BY ALINE B. LOUCHHEIM

The greatest exhibition of Cézanne's art, gathered from Brazil, South Africa, Europe, and the U.S.A., is now at the Metropolitan Museum of Art in New York until May 16.

Even on the most reluctant of gallery-goers, the paintings of Paul Cézanne impose themselves. Some kinds of paintings appeal by their magic, others by their majesty. Cézanne's æsthetic preoccupations seem to be the kind that we today are most sympathetic to and perhaps best equipped to understand. We are arrested, held, moved into concentrated response by his canvases. "Greatness," we say and nod among ourselves in overwhelming agreement.

But if we decode the judgment, we are revealing a subjective experience. For every art-lover with any taste of his own, the only satisfactory explanation of an artist's greatness will be his own. Do we see the same things, you and I? Are our responses the same? Perhaps.

For me, at first impact, there is in Cézanne an admirable and deeply satisfying sense of order. The elusive and chaotic beauty of nature has given way to a new scheme, one whose movement and stability have so strong a coherence that in its presence I accept it as final and right and unarguable. In nature, the relationships are haphazard. In these paintings, each part explains and reinforces another and all are subordinated to the order and coherence of the whole. The eye delights in the shapes and colours and lines. But the mind, desiring some comprehension of their relation to each other, their character, their value, their magnitude, is simultaneously satisfied. It all happens at once; at one fell swoop one is aware of what one sees and what one understands.

The impact is the stronger, it seems to me, because one knows instinctively that for the artist the vision and the means of expression were brought into exact conjunction. There is a sense of integrity; the vision is so forthright it is never blurred; the expression is so uncompromising it seems never to falter in stating the fact. There is no sham or pretense, no skittish sidling up to the matter, no hesitancy or evasion in statement.

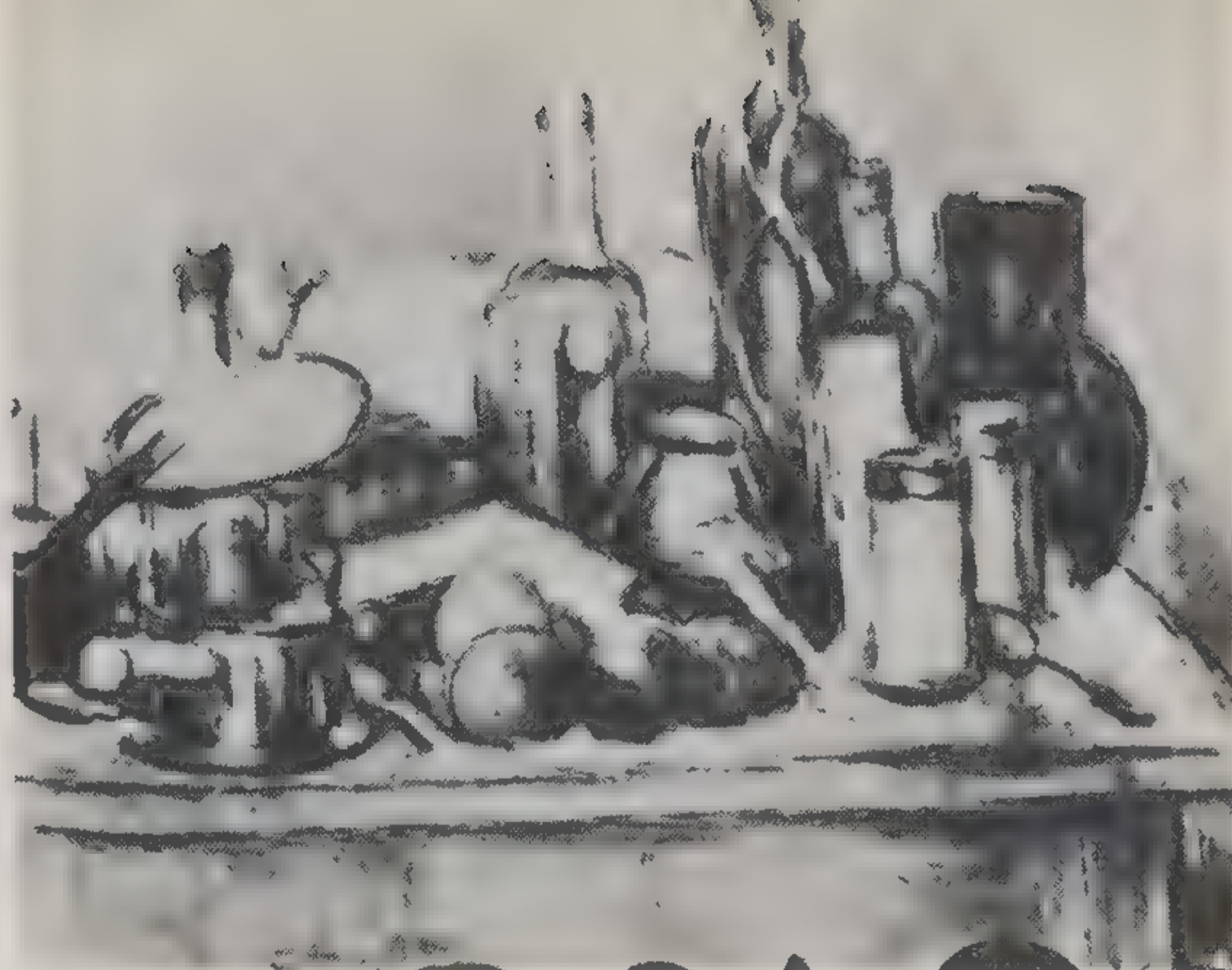
The vision on the canvas has not been "invented." It has been seen and felt. What you get, you get "in the raw," so to speak, the awkwardness and clumsiness along with the grace. The distortions seem to be inherent, to be inseparable from the whole, instead of, as in expressionist painting, contrived for a deliberate, extra-emotional effect. There are no theatricals in this grandeur. One feels that the artist has been pushing back forcefully and directly to what seems to him to be truth. He has met it head-on, most easily in the obedient arrangements of the still lifes, with deeper probing in the grave poses of the figures, and with masterful perception in the noble landscapes.

It is foolish, I believe, to seek in mysterious labyrinths for the secret of Cézanne's greatness. He disclosed it (*Continued on page 118*)

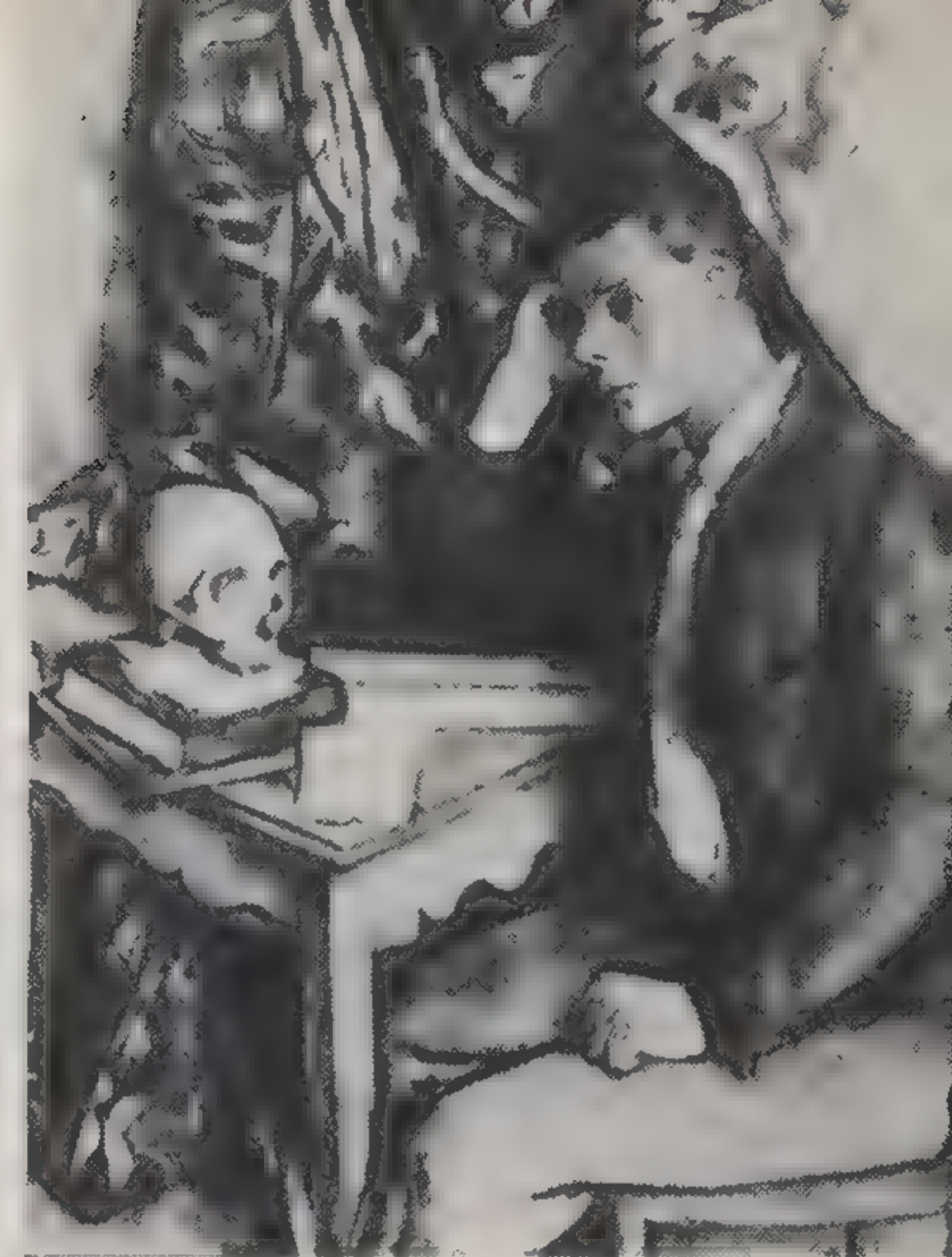
ABOVE: SELF-PORTRAIT FROM
THE "PAUL CÉZANNE SKETCH BOOK,"
OWNED BY THE ART INSTITUTE OF CHICAGO.



Still Life with Cupid



Still Life with Raffia-Wrapped Bottle



Young Man, with Skull on Table



Teapot and Fruits



Flowers and Fruits and Ginger Jar

Sugar Bowl, Pears, Rug, and Plate



The art of the commonplace; six Cézanne paintings, using elements still in his Aix-en-Provence studio.

PAUL CÉZANNE'S STUDIO NOW, SHOWN ON THE NEXT TWO PAGES

Cézanne painted the objects in his studio, transforming them by loving skill into art. Now those unique masterpieces hang in museums and private collections while those elements of his pictorial world stand, slightly dust-covered, in his old studio at Aix-en-Provence. To some, Aix means the recent summer music festivals. But to another group it means Paul Cézanne who was born there in 1839 and died there in 1906, four years after he built the stolid grey-beige, two-storey studio, with its small terrace, brilliant with geraniums. The studio, which looks now as though Cézanne had just stepped out for a moment, perhaps to see the Provence light on Mount Sainte-Victoire, holds the coat-cape and the beret he wore the day before he died; his huge parasol and folding chair, his two knapsacks, paint-stained, and his half-filled bottle of turpentine; his charcoal crayons, his glass palette, his filing cabinet, neatly labelled, with, on a table, his rosary, dangling a miniature skull, a cross, and several holy medals. Dominating one wall there hangs a large crucifix and a reproduction of a voluptuous Delacroix, "The Death of Sardanapalus." On low shelves stand five skulls, and over the bed, patterned fabrics. On a high long shelf, the raffia-bound bottle, the small cupid, the teapot, the ginger jar, the plate, the sugar bowl he painted in some of those derided canvases which a virulent critic, in the summer of 1906, called "The Cult of Ugliness." Now the studio remains neglected but unchanged, almost exactly as it was left by the great lonely old painter.



PAUL CÉZANNE'S STUDIO AT AIX-EN-PROVENCE.



From a tablet on the wall: "This studio was erected by Paul Cézanne and here he worked until his last day."



CECIL BEATON

HOLY WEEK IN SEVILLE

Above: In Seville, a period of passionate mourning and adoration renews itself yearly from Palm Sunday through Good Friday; through the streets, bejewelled figures of Virgins are carried on richly ornamented floats such as the one photographed above—its porters profiting from a rest period to look out at the crowds that line the streets. *Opposite:* Penitents, in their Inquisition-like hoods and mantles, shuffle on sandaled feet to the sound of muffled drums and bugles sporadically interrupted by impromptu songs of repentance, called *saetas*; all Seville is bright with beeswax candles, heavy with the scent of roses, orange blossoms, and carnations strewn at the Virgins' feet.







MRS. EXETER WELCOMES THE FIRST SPRING GREYS

"To say that grey is a 'good' colour," said Mrs. Exeter frowning, "is like saying that roses or diamonds are nice. Grey is a *wonderful* colour. Always has been. But this spring it looks *freshly* good." On these, and the next two pages, Mrs. Exeter's good grey enthusiasms, and a "why" apiece.

Opposite page, left: Charcoal grey "so *immoderately* good with silver-fox grey hair." Silk Honan suit, with a bibbed yoke, softly full skirt. By Ruffolo. Sizes 10 to 20. About \$95. Black Milan bicorne, freshly angled; a copy of Simon Cagne. Both at Henri Bendel. The dress, also at Neiman-Marcus; I. Magnin.

Opposite page, right: Citron and black on pale grey. Two-piece Shantung dress with this season's great and good cape collar. Sizes 14 to 42, 14½ to 20½. By Ed Gerrick, \$110. At Henri Bendel and I. Magnin.

Above, left: Grey Irish linen, carefully slender, detachable piqué-lined cape. Sizes 10 to 18. \$125. Lord & Taylor. Lively white straw sailor, citron band ("ideal place for gaiety"). Irene of New York.

Above, right: Gentle grey, achieved by tiny black and white checking. Shirtwaist dress of Galey & Lord cotton. A bright belt. "Why not? As long as I keep my waistline under 31" (it is—just!)." Sizes 12 to 42. By Fred Greenberg, \$50. Lord & Taylor. White straw cartwheel, faced with yellow. Jeanne Tête.

Below: "Very handsomely done." Softly, softly for the bodice, the skirt held out briskly by a net lining. Of middling grey silk Honan. Sizes 10 to 16. By Lawrence Gaines, \$125. Lord & Taylor. The hat is yellow; a well-tended poppy bed. By Irene of New York.





Soft-skirted coat-dress of dark grey Shantung strewn with pink roses; the neckline nicely cut, for lots of pearls. Sizes 12 to 44. By Fred Greenberg. \$70. Saks Fifth; Woodward & Lothrop. "I shall certainly add a big pink cartwheel, and a pink parasol."

MRS. EXETER'S SPRING GREYS



A coat-dress to walk into; straight-falling, of deep grey Shantung—with spring added. Pale pink Shantung collar, filler, cuffs. Sizes 14 to 44; 14½ to 44½. By I. Doctor, \$60. Altman; Hudson's; Marshall Field. Horsehair hat, by Irene of New York.



MISS GRACE GEORGE,
MOTHER-DE-LUXE OF
"THE CONSTANT WIFE"



Miss Grace George, who made her first-of-a-memorable-series of successes as De Maupassant's gallant and delectable *Mademoiselle Fifi*, is currently enchanting audiences as the witty, worried, pretty mother of Katharine Cornell in *The Constant Wife*. On these pages: the clothes Miss George wears in the play, chosen *by* her to express the rôle. Inevitably, they also express her personal principles of dress for "little women." For Miss George is tiny (size 9), delicately made, with a spine as firm and flexible as a Toledo blade (embossed with forget-me-nots, one imagines), and she has the rare knack of reconciling, in her clothes, the two adjectives "soft" and "crisp." She dresses to a paradox, which is about as feminine as you can get. Herewith, her ideas:

1. If you're tiny, *never* set your hat on straight. Always tilt it. Hats should be soft, but with line. Never hard-brimmed.
2. The value of a petticoat is to hold out your skirt to the exact angle *you* want. (Miss George has hers made to achieve a fractional flare for her miniature figure.)
3. She is a staunch supporter (as are her petticoats) of firm, crisp, skirt lines—but always softness high at the throat. A bow, a scarf, but with shape. Nothing mussy or wispy.
4. For dresses, she likes soft or dark colours (not much solid black) and prints, if the designs are small and set far apart. She illustrates the theory that the colours that become you *most* should be reserved for hats, pins, scarfs . . . where they do the most good—near your face, on your head. (Miss George is a "blue" girl herself.) Miss George's constants are: gloves, and she likes them frankly non-classic—considering them lively accents that don't cut her in two; neat, narrow opera pumps; beaded reticules for handbags (by the dozen). She wears, almost always, her turquoise and diamond pin, her rope of pearls—twice around closely, and one long loop. And bright red lipstick defines her quizzical smile.

Opposite: Miss George, her own rules observed: the widely-spaced small print, the orderly bow at the throat—the hat, a disciplined froth of feathers tipped to *just* that angle. Gloves. Smile.



RAWLINGS



ERNST HAAS

Above: In a fabric that's altogether new—cotton alpaca—the short-sleeved suit that takes its form from a dress. The waist's pulled in, the pleats are made permanent by stitching, and the whole thing's temperamentally right for summer in town. By Harvey Berin, in our favourite flower, fresh spice pink. About \$90; Bergdorf Goodman; Himmelhoch's; I. Magnin.

**THE SHORT-SLEEVED SUIT
AND
THE SHIRT-SLEEVED SUIT**

Below: In a material that's practically its own lady's maid (it's crease resistant Celanese acetate sharkskin), the shirt-sleeve suit to put on in April, wear right into August. To its pale fawn colour, we've added white, spice pink. Handmacher suit, \$25. Lord & Taylor; Harzfeld's; The Dayton Co.; and shops on page 118. Calfskin belt; lambskin gloves by Fuchs; also, Lord & Taylor. Jacqueline Cochran's "Pink Tang" lipstick.





Wicker easy chair

DECORATING HEADLINES



Bamboo and raffia cloth

Four pages: four room plans and alternate accessories to go in them.

BAMBOO, real or simulated (of carved wood or metal, in either case looking like the real thing), used formally in the living room, informally on the terrace. . . . Rarely left *au naturel*.

Usually lacquered or painted, sometimes black, slate, eggplant, or antique white, with bamboo joints outlined in red, green, or gold. Other reeds in the news: willow, rattan, wicker; also straws like raffia for upholstery, mattings, walls.

"GLACÉ" COLOURS, clear and bright as double-strength sherbet. Particularly refreshing used with white walls in rooms that make the most of space.

Opposite: Seaside living room: white for walls, carpet, ceiling. *Glacé* colours, red, green, purple, and yellow twin-sofas, yellow-and-white hand-woven casement cloth.

Black-painted bamboo chairs and table, split bamboo roller shade. Furniture, really low in scale, leaves seascape vista uninterrupted; major colour of room, yards of changing sea.

Designed by Knoll Associates; to order through decorators.

Lower right: Eighteenth-century bamboo chairs painted black; *glacé* pink linen cushions. For a new kind of window shade, heavy Siamese hand-woven silk—green, pink, and white plaid. (Two yards for a normal thirty-four-inch window.)

(Continued on next page)



Antique Italian bamboo settee

Siamese silk window shade

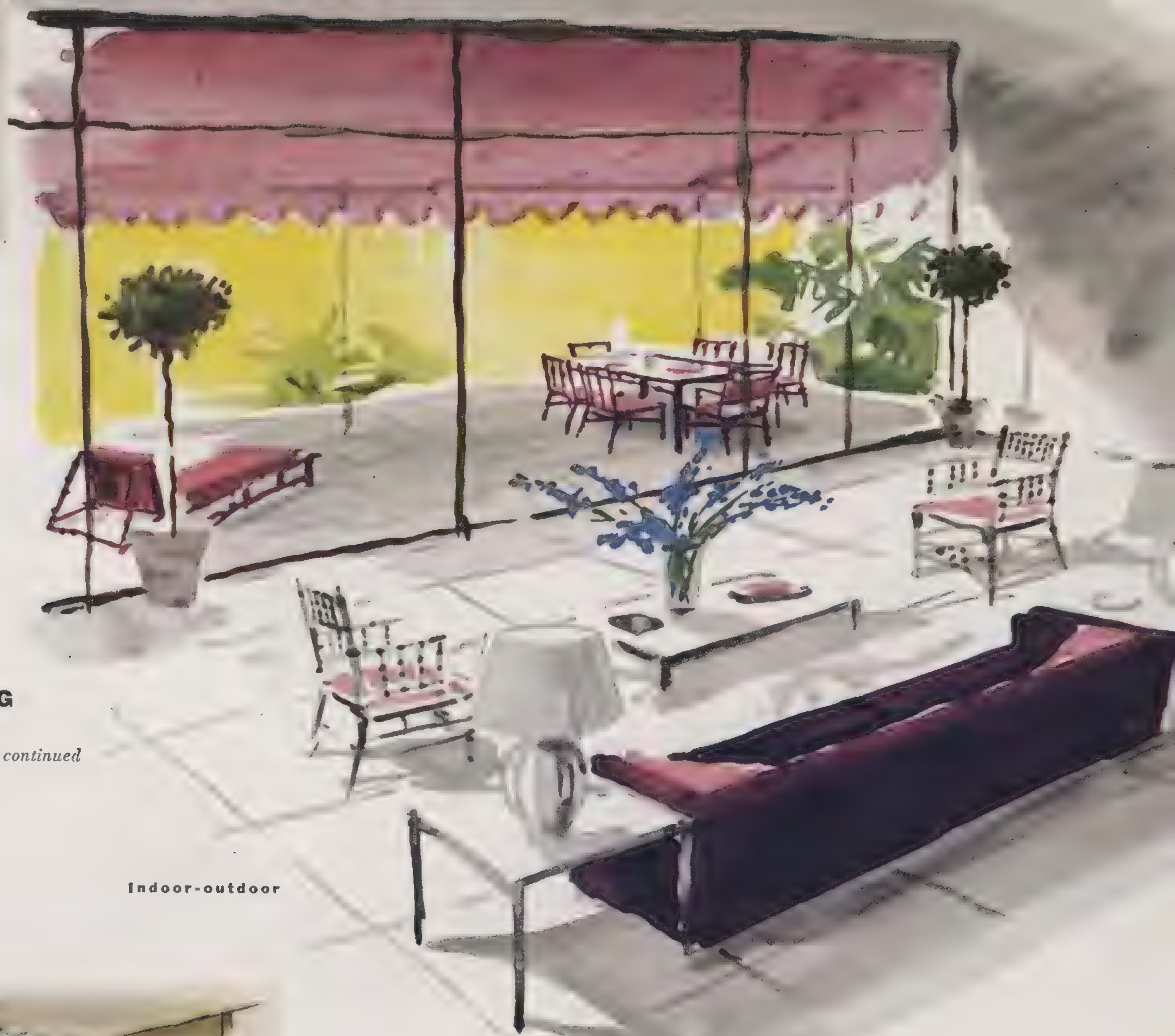


Seaside living room opposite

CHARLES HEILEMANN



Fan-back rattan chair



DECORATING HEADLINES *continued*

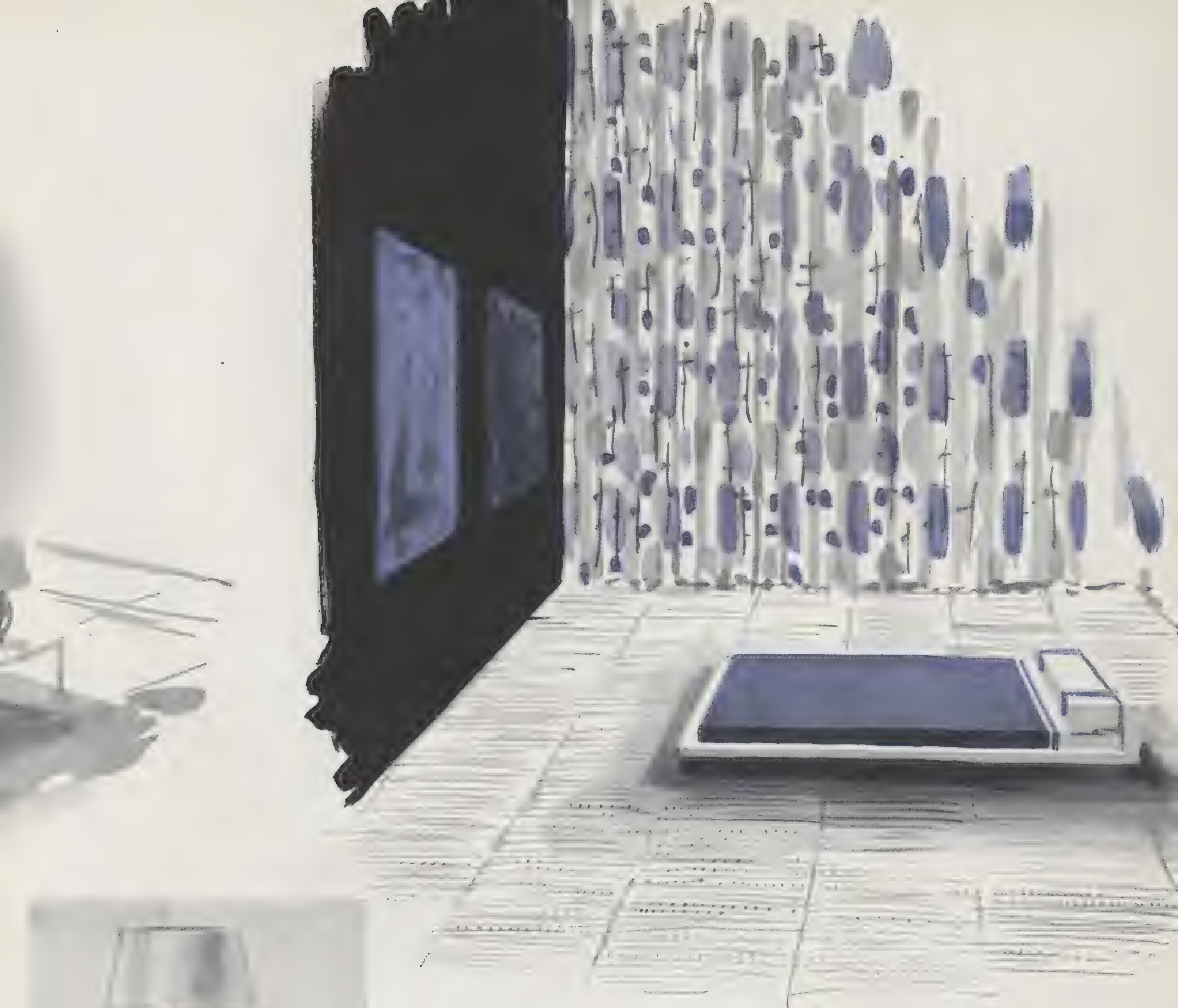
Indoor-outdoor



Country formal

Above: Living room—terrace; white with eggplant and *glacé* pink. White lamps, tables, bamboo chairs indoors; unglazed white tile floors indoors and out. *Glacé* pink ceiling indoors, the same as the pink-lined white awning. Eggplant sofa in living room with *glacé* pink cushions; on terrace, iron bamboo chairs, bamboo wheeled-chaise, all painted eggplant; pink sailcloth cushions. Room designed by William Baldwin of Ruby Ross Wood.

Left: Country room in *glacé* green-and-white. White floors overlaid with architectural glass. Walls covered with white Japanese silk paper. Illusion of garden vistas, by mirrored wall at right angles to window; striped sailcloth curtain and valance. Designed to order by Earnshaw Inc.



Sleeping in space

Above: Sleeping in space, white and blue bedroom. Whitened straw matting on floor; two white walls, one navy blue. *Glacé* blue design printed on white curtains.

Bed, the only piece of furniture. Bed-frame doubles as night table. Designed by Arundell Clarke; everything to order from him. (*More on page 116*)



Brass bamboo lamp

Rattan and woven cane







Mr. and Mrs. Albert Schlesinger's house.

SAN FRANCISCO HOUSE

This severe, rectangular house, with its rigid grey-and-white façade and its hilltop view of San Francisco Bay and the Golden Gate Bridge, belongs to Mr. and Mrs. Albert Schlesinger. Starkly contemporary and built by Gardner Dailey, one of California's finest architects, it was planned specifically around the *indoor* life of its owners, as Mr. Dailey feels all town houses should be. Inside, fifteen-foot ceilings contribute a sense of serenity, space, and elegance. Colour or, at times, the subtle lack of it, adds drama to rooms filled with a mix of Ming porcelain, Chippendale and contemporary furniture, African primitives, and antique *gros point*. In the dining room (opposite), black-and-gold is emphasized: the floor, black with brass inlay; on the black lacquer table, golden dolphins, gold-and-black plates; on the banquettes, a hand-woven upholstery of white, gold, and black threads. These banquettes, low and deep, especially designed for a man's long-legged comfort, have bolsters to match, accommodators for the not so tall. This room has a talent for adapting to large or small groups, a party sense. (*Continued on following page*)

Opposite: In the dining room,
Mrs. Schlesinger with her
grey poodle, "Vite."
Right: Architectural triumph,
free-hanging stairways,
their flowing line outlined
by ebony railings,
the treads carpeted in red.





The fireplace end of the drawing room: bare floors, pale pink linen- and silk-upholstered sofas, dozens of pink and red carnations; all bibelots either blue Ming or black Wedgwood.

With skillful editing, Mrs. Schlesinger, aided by Frances Elkins, achieved romantically beautiful interiors. In the drawing room, six superb Adam chairs, with black leather seats, and an 18th-century black leather screen, reflect the patina of an extraordinary collection of black Wedgwood porcelain. She found this room's colour key in an antique *gros point* rug: red, which is repeated by velveteen curtains; pink to splash over the great, easy sofas; blue underscored by the brilliant turquoise of Ming *objets d'art*. A thread of gold-and-black runs throughout the house, linking old and new: in the living room, a broad band of gold leaf around the fireplace, a golden glass table, a black Wedgwood bowl filled with carnations; in the dining room (see preceding pages), black-and-gold floors and accessories; in the entrance hall gold paper (not photographed). In the upstairs living room, with its painting by Diego Rivera and sketches by Derain, more black Wedgwood on brass tables. Every detail of this controversial house, which strongly bears their mark, delights the Schlesingers, who would change nothing inside or out.



Drawing room (left and right): *gros point* rug, Chippendale chest, Adam sofa, Chinese commode, a modern golden glass coffee table.







FINE SHIRTINGS FOR THE FIRST FINE WEATHER

It's practically certain . . . a misplaced summer day will dawn in April, in May. Down comes the hot sun, off go the slip covers in the country, on goes the shirting dress that's clean, cool, ready. See here (and the next two pages) what top designers have done in time for the upside-down spurts of summer. And summer itself, of course.

Right: Newest of the shirtings—shirtings for women, that is—satiny white cotton striped with what looks like patent leather (amazing that it washes; it does). Shining like the stripes, jet buttons and a black patent leather belt. By A. Goodman. \$50. Best's; Hudson's.

Opposite page: Relaxed and fresh, the shape and the shirting. It's fine white cotton, palely striped with blue or brown or grey, and buttoned with little jewels, belted with white leather. Temptation: to have it in more than one colour—the way a man orders his favourite shirt. By David Levine. \$70. Mother-of-pearl bracelets by Bergère. Henri Bendel. The dress is also at Himelhoch's. Flower Modes' carnations.





RAWLINGS

FINE-WEATHER SHIRTINGS *continued*

Three more shirting dresses—and they're just beginning. We're going into a season that may go down in fashion as the summer of the genius cotton, the designer's cotton. *Opposite page:* Shirting as the Elizabeth Arden Salon sees it—with a spare, sure handling of the fine English cotton. A deep-summer dress...cool throat-line, cool small sleeves, bright turquoise buttons and belt. About \$95. From the Arden Salon; Woolf Brothers and Neiman-Marcus. Gold-plated dome bracelet by Bergère.



Above: Woven-striped shirting, pen strokes of black across flat white—a handsome result in cotton. This is a new shape for a shirtdress: the skirt of unpressed pleats, with fullness gathered at the hips. Fabric by Hope Skillman, dress by Talmack. \$45. Lord & Taylor; Garfinckel's; Kaufmann's. *Left:* A superb madras, white and whitely patterned, and fresh as dawn all summer, all summer away. That little tie is black taffeta; the buttons, rhinestones. Designed by David Levine, of Hope Skillman madras. \$50. Available at Bonwit Teller.





SPECIAL-DELIVERY FASHIONS



It's altogether new: Joset Walker's speed-up system of fashion—designed to provide a quick response to fashion needs, a high rate of flexibility. Her plan: instead of three or four big collections a year, small groups of new designs, presented every eight weeks, rushed to the shops—and therefore to the wearer. On these two pages, Part One of the new program—small group, smaller prices.

Opposite: Beach material, in three cooperating parts: a white, scoop-neck T-shirt, cut off above the waist; a charcoal denim skirt; a sleeveless bolero of pink denim, braid-bound, that reverses to dark grey. The skirt, \$10; bolero, \$10; T-shirt, \$4. Denim fabric by U.S. Royal.

Below, left: New shape: a halter-top dress with the back an inverted V; the neckline plunges in front. Made of Fuller broadcloth with a satin stripe, raspberry-shaded and white. \$18.

Below, right: White seersucker sun dress, strapless; the bodice shirred with a Turkish hem, the whole tightly cinched with a bright brown burlap fascia. Its best accessory: a sun tan. \$15.

Above: A sun dress that runs all to the back, pulled into a deep V, with a single button at the waist, a rush of fullness in the skirt. Blue, red, and white Fuller seersucker, with a high square neck in front. \$15. All of these designs, by Joset Walker, all are at Lord & Taylor; Woodward & Lothrop; J. P. Allen; Sakowitz. Sandals, by Bernardo; Lord & Taylor. Italian wicker furniture, by Tempestini at Salterini.





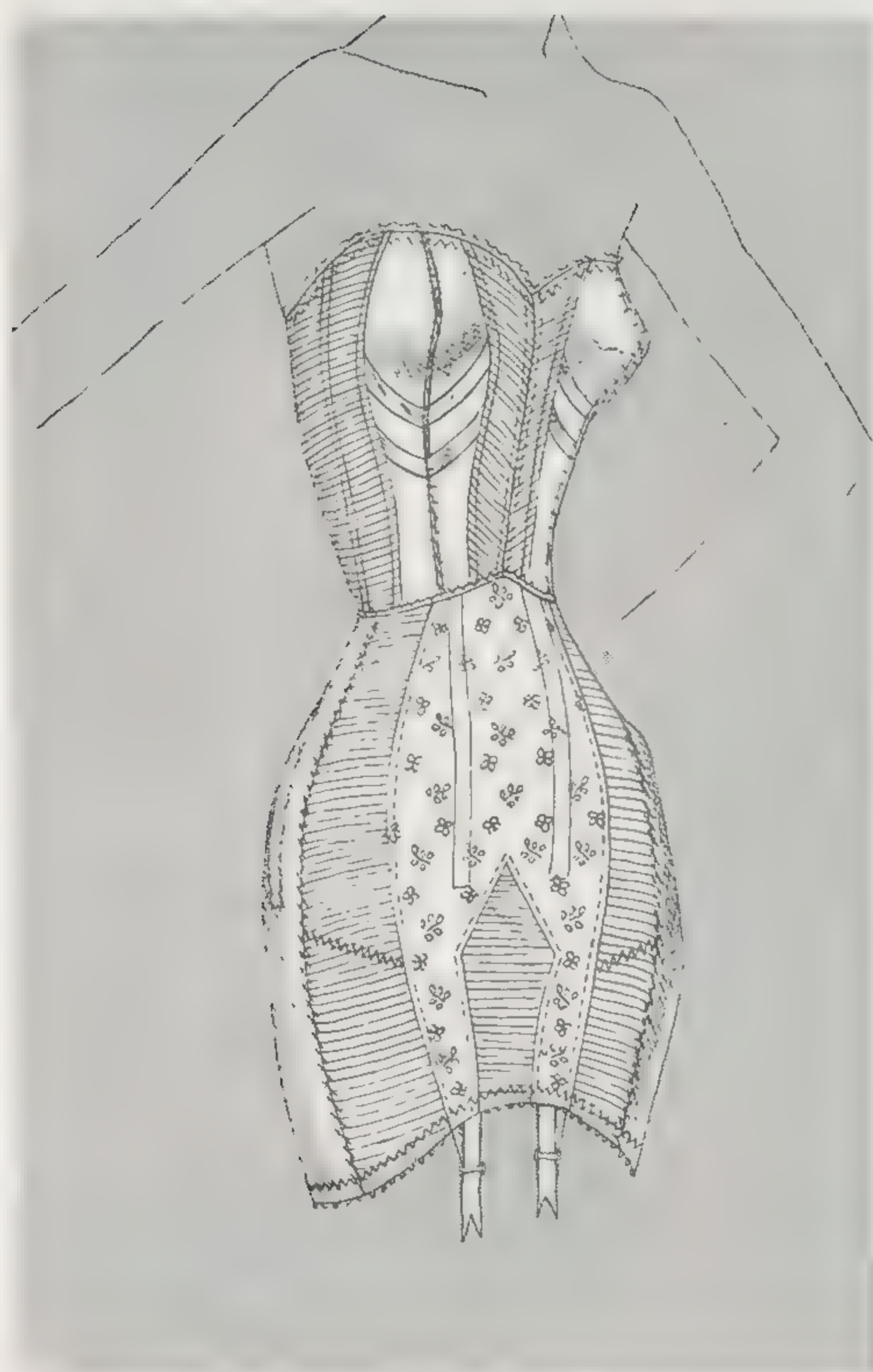
P LOTting THE SLOW CURVE

The slow curve belongs to the new middy fashion: it's the curve that suggests rather than outlines the waist; that follows closely, controls without changing the natural line of bosom and hips. For this one-unbroken-line kind of figure, the kind of foundation shown on this page. Remember: the middy was never a hide-out for a poor figure, and the new middy is the least hiding ever.

Left: One unbroken line: a long brassière and a girdle of nylon and leno elastic, panelled with nylon taffeta. Over the front of the girdle, a mist of green-and-white embroidery. Girdle, \$19; brassière, \$7.50. By Rite-Form, at Lane Bryant, New York.

Centre: All-in-one, a slow curve of rayon satin and leno elastic, strapless and lightly boned, with inserts of sheer nylon. By Gossard, \$15 at Stern's.

Right: All-in-one, and lightweight—nylon power net firmed with elasticized rayon satin; the brassière section, nylon lace. By Flexees, \$19 at Altman.





PLOTTING THE QUICK CURVE

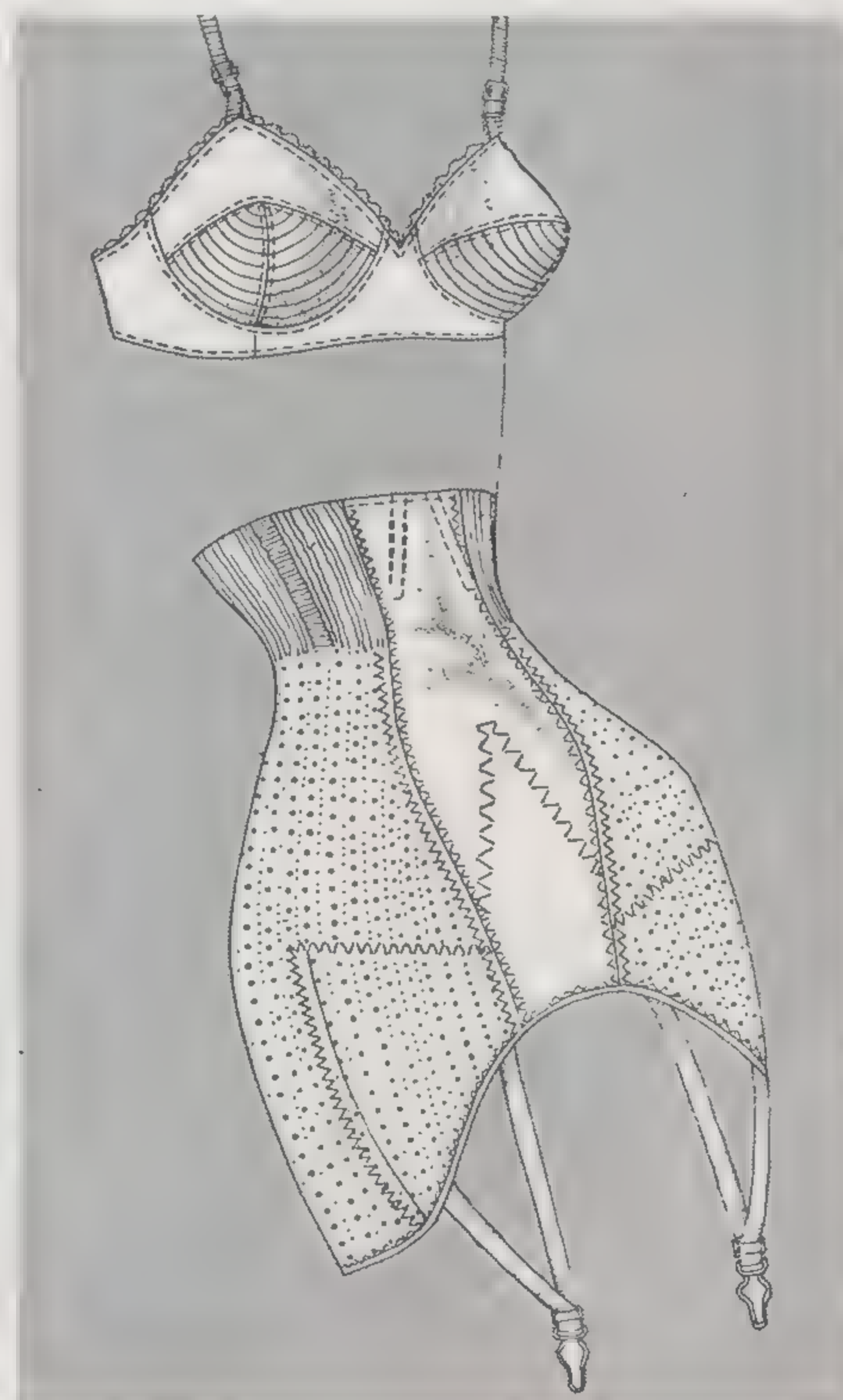
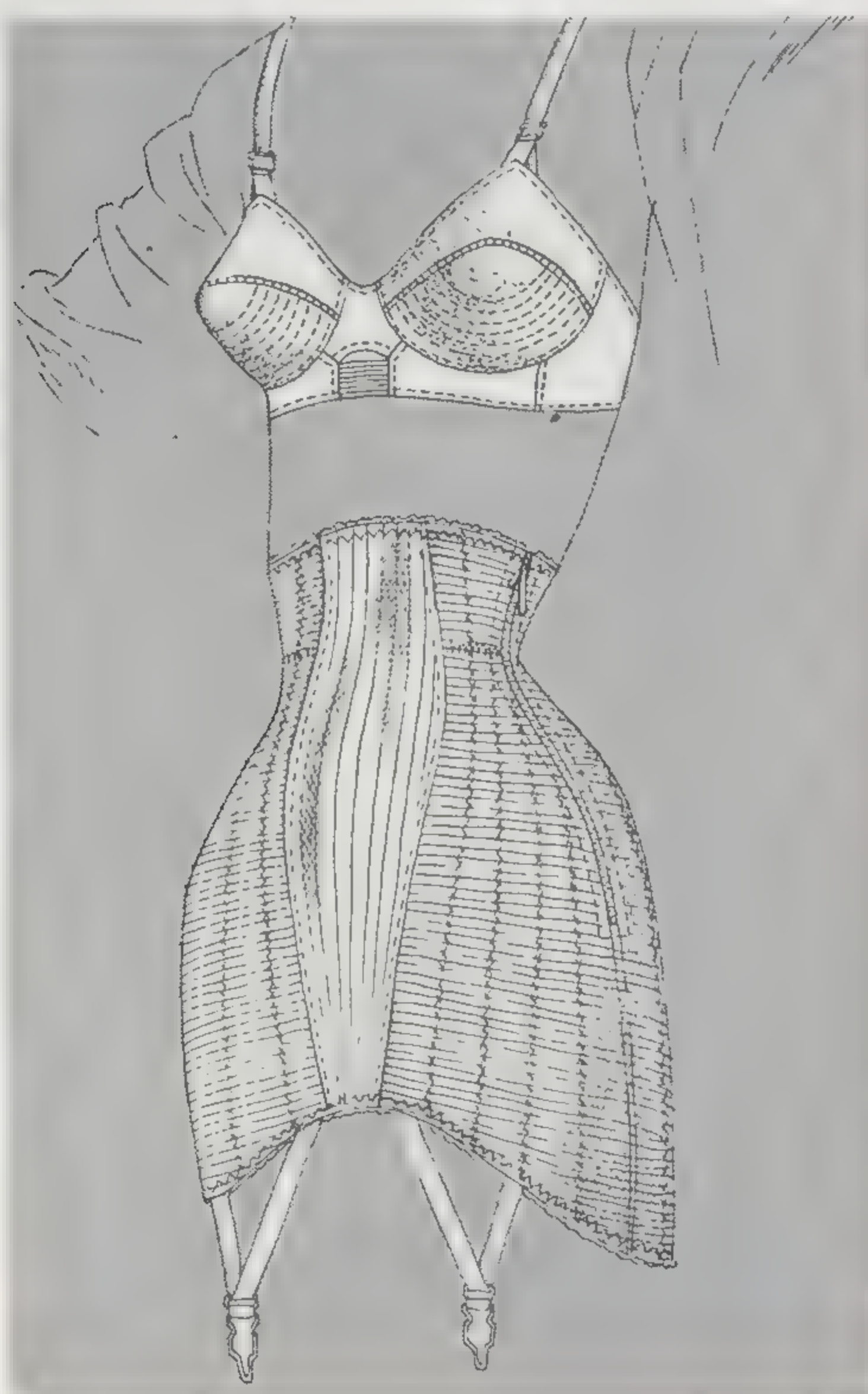
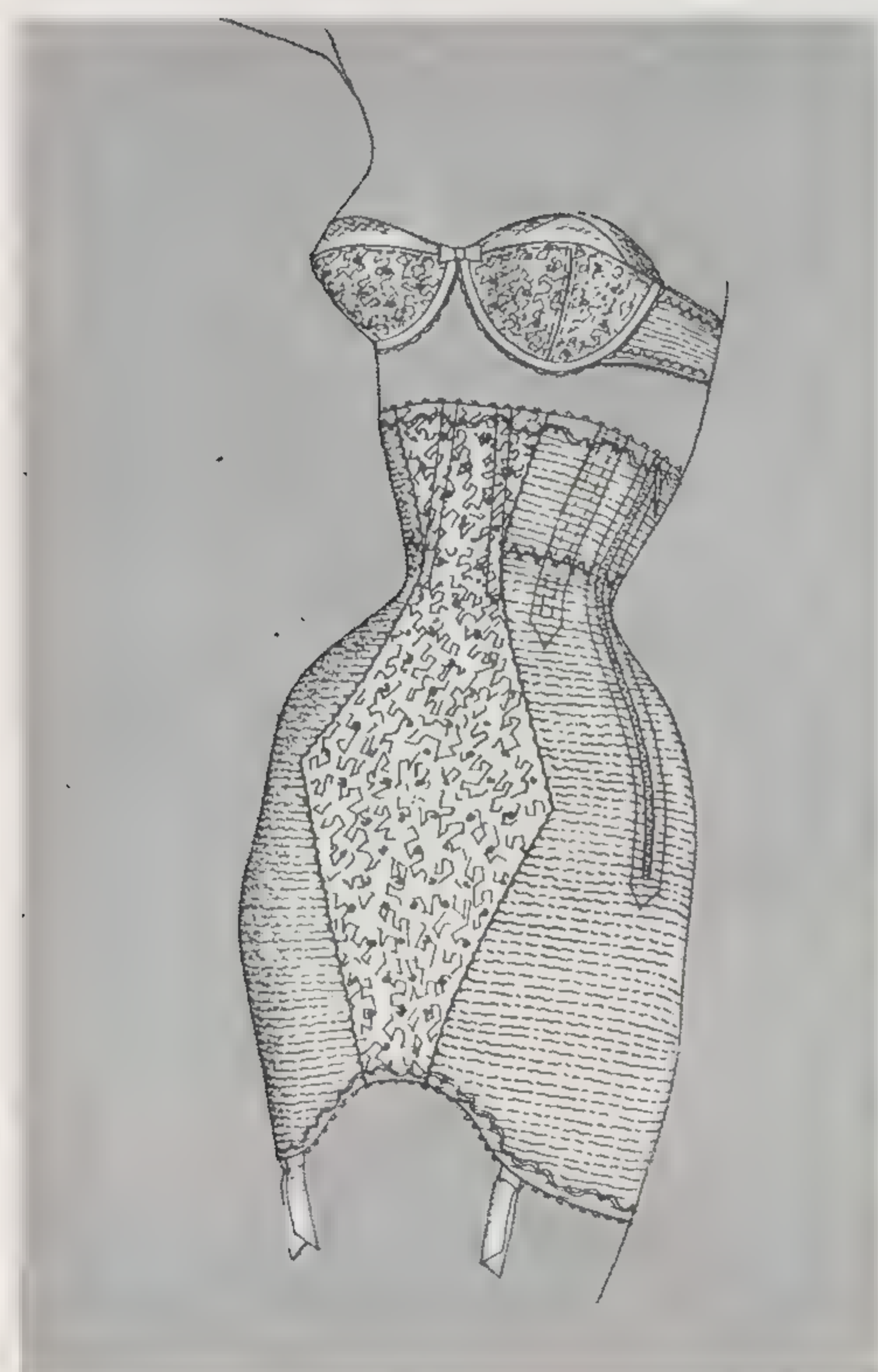
The quick curve belongs to the new close-waisted fashions—the fascia, the Empire line, all of the beautiful bodices that hew to the waist and rib-cage. Because the waist is exaggeratedly small, the bosom must be rounded, the hips decidedly out-curved. For this figure, the waist-nipping girdles and separate brassières on this page and pages 120 and 121.

Left: The quick curve via a high-waisted girdle of elasticized nylon with an embroidered front panel: a décolleté, boned brassière of the same embroidered nylon.

The girdle, \$25; the brassière, \$5. Both by Warner, at Saks Fifth.

Centre: High-waisted in front, low-waisted in back—a girdle of elasticized cotton, rayon, and nylon, \$6. Cotton broadcloth brassière, \$2. By Munsingwear; Saks 34th.

Right: Here the waistline is narrowed with a boned and elasticized knit band: the girdle is rayon satin and leno elastic. Cotton broadcloth brassière, rounded with inserts of foam rubber. Girdle, \$11; brassière, \$4. By Jantzen at Saks 34th.





2

RANDALL

VOGUE, APRIL 15, 1952



For all the young Americans who will be spending this summer in one of the big cities of the world—whether it's Paris, where our photographs were taken, or Rome, or Venice, or New York—these new American fashions, based on two good rules: the short black dress by day, the short white dress by night. **1.** The short white dress that might be admired at the St. Regis Roof or at Maxim's this July—embroidered organdie, with a willowy young figure. By Rappi, in sizes 7 to 15, about \$45, Jay Thorpe; Wm. H. Block; Frost Bros.; I. Magnin. Worn with the minimum of jewellery—rhinestone glitter by Eisenberg. **2.** Moving across the Paris cobblestones, a dress to take lightly an accumulation of warm city days—black rayon crash with a gentle line: the bodice ribbed with white stitching. Added: a packable black-and-white ribbon cloche. By Junior First, of Cohama rayon; in sizes 9 to 15, \$13 at Lord & Taylor. **3.** Rule: black by day. Frequent exception: white touches. This black linen shirtwaist dress, kept from strictness by a bow, collar, and cuffs of starched white organdie. Picking up the white cue, a piqué pillbox. By Judy 'n Jill, of Moygashel linen, in sizes 7 to 15, \$30 at Lord & Taylor. **4.** Your summer uniform... might be this extremely simple black linen dress, with a wide slit neckline, short sleeves, its own waist garter. On the head; a white piqué bow attached to an eye-veil. By Judy 'n Jill, of Moygashel linen, in sizes 7 to 15, \$35 at Lord & Taylor. Hats on this page by Madcaps; handbags by Josef. More Americans in Paris, next page.

BLACK AND WHITE

FOR YOUNG AMERICANS IN PARIS



5



6

- 5.** At the Tour d'Argent (for instance), a short evening dress of white piqué, with a bronze satin ribbon threading the strapless bodice and falling into streamers at the back. You might have a collection of different-coloured ribbons, one for each wearing of a dress that washes as easily as—well, as white piqué. By Anne Fogarty in sizes 5 to 15, \$35; at Lord & Taylor.
- 6.** Long-range plan for a summerful of city days—a dress that might go on to late-day cocktails and dinner. Black pima broadcloth shaped with a close-fitting Empire waist, a tucked bodice cut to a deep V. By Anne Fogarty of a Fuller fabric, in sizes 5 to 15. \$30 at Lord & Taylor.
- 7.** Just about anywhere in the world . . . you might see this square-necked, sleeveless white dress dancing at a fashionable restaurant, going to a garden party under the shade of a black straw cartwheel; even walking at the beach with flat sandals and no jewellery. Of white eyelet piqué, belted narrowly in black. By Arkay Junior in sizes 7 to 15; about \$20 at Peck & Peck; Thalhimers.
- 8.** For luncheon at Le Coq Hardi . . . or The Open Gate . . . or Maud Chez Elle: a beautiful dress of black silk organdie unexpectedly tailored. The bodice is tucked and stitched, with a stiff little tie at the neckline, and a column of white buttons. The full skirt, buoyed by its own black taffeta slip. By Jerry Greenwald, of Cohama organdie, in sizes 7 to 15. \$40 at Best's.

YOUNG AMERICANS IN PARIS *continued*





The figured coat is the newest coat (see it on our cover, straight from Paris). And because the dress with its own coat is having its biggest season this season, the coats we show here are news over news—and the answer, as well, to a city summer.

Above: Only a veil, really, this floating, polka-dotted coat in red and white Shantung. Worn over a black sheath of rayon crash.

By Jerry Greenwald, the coat, \$35; dress, \$18. De Pinna; Titcher-Goettinger;

The Broadway. Black velvet beret, Suzy, U.S.A., at De Pinna.

THE PRINT COAT



The fitted coat, in a green, black, and white printed cotton (Everglaze backing for stiffness). \$17. Halter-line dress of Wamsutta black pima cotton. \$23. Best's; Hutzler's; L. S. Ayres. Earrings, Marvella; gloves, Kislav; hat, Suzy, U.S.A. All, Best's. The handbag, by Jana, mirrors the patent leather belt.



THE PRINT COAT WITH A WEATHER CLAUSE

There's fresh news in these coats—all are silky, all figured, all summery.
But there's more than that: they're all as waterproof as slickers,
and all are \$30—two points that might make any one of them the coat
you reach for every time you open the closet door.

Above: The print, white dots on charcoal, for a rain-or-no coat that has
softly ballooning sleeves, a small round collar. \$30. Betmar hat, \$5. Saks Fifth.

Opposite, left: A rain-duster, black and white checked with cuffed, push-up sleeves,
set-in front panels. \$30. Umbrella, \$13. Henri Bendel. Coat also at Woodward & Lothrop.

Opposite, right: A huge fichu collar on a raincoat of star-dotted acetate taffeta,
white on charcoal. \$30. Feathered pillbox, Madcaps. \$6. Saks Fifth.

All coats on these two pages are made of Celanese acetate.



COFFIN

VOGUE, APRIL 15, 1952

A NEW FRAGRANCE

SUSPENDED IN FIVE MEDIUMS



RUTLEDGE

Floating in space: a new fragrance. Led by your nose, you will come across it this spring—a fresh, a clean, a happy sniff. They call it “Flair,” this crisp new formula from one of the oldest designers of fragrance, the house of Yardley. Floating in space here: the tangible carriers of this pretty intangible. These are handsome jars, bottles, and boxes that carry all versions of this scent—enough for a woman to wrap herself in completely, for months and months. Here are, *reading from left to right*: “Flairessence,” a brew that’s lighter than perfume, more lasting than cologne. A little patty of solid perfume to carry in a handbag. Bath oil, with its own measurer. The perfume itself: “Flair,” which flavours the rest. And a box of dusting powder.

this **O**ne bottle can help you look years younger!



Firmo-Lift Treatment Lotion

a remarkable lotion that works against wrinkles, puffiness and age lines...

No other preparation can give you the age-defying action of Elizabeth Arden's phenomenal Firmo-Lift! It has proven remarkably successful when used to combat double chin, heavy jowls, crepey neck skin, puffiness, surface lines.

How can one lotion do so much?

Firmo-Lift contains vital, restoring oils and other secret ingredients that help to lift, firm, smooth, tighten and soften... with incredible effect! It is the result of years of research in Miss Arden's world famous salons.

A younger-looking skin

There are enough treatments in a single 4-oz. bottle of Firmo-Lift to help make an overwhelming difference in the appearance of your skin and contours. You *press* it, *mould* it, *work* it up, up, up into your skin. Why lose another precious moment before you try it!

2.50 two ounces . . . 5.00 four ounces, plus tax



Elizabeth Arden

691 FIFTH AVENUE, NEW YORK 22, NEW YORK PLaza 9-2940

Crystelle

Wadsworth's new light and luminous compacts

This is your vanity of vanities . . . pretty as a moonbeam, light as a feather in your purse. Wadsworth designs these new lightweights in ice-clear Crystelle, spangles them with sequins, lines them in enchanting color. New and wonderful, to give or to get!



SOCIAL BUTTERFLY, iridescent underlay. One wing holds powder, the other pills. \$5.95

PARQUET, richly underlaid in green and gold. \$3.50

CARRYALL, lace-covered, holds powder, lipstick, cigarettes, comb. \$15.00



DRAWING BY CHARLES HEILEMANN

Oval wicker love seat, lacquered black or white, with foam rubber cushions covered in orange sailcloth, \$160; The Mayhew Shops.

DECORATING HEADLINES

(Continued from pages 90-93)

WICKER EASY CHAIR (on page 90): \$160 in muslin; W. & J. Sloane. **ANTIQUE ITALIAN BAMBOO SETTEE** (on page 91): \$550; Roslyn Rosier's Town & Country Antiques.

SIAMESE SILK WINDOW SHADE (on page 91): Heavy, hand-woven plaid, 40" wide, \$12 a yd.; to order through your decorator from Thaibok.

INDOOR-OUTDOOR (on page 92): Swedish pottery lamp with white pleated paper shade, \$98; Ruby Ross Wood. Eighteenth-century English bamboo armchairs, \$450 the pair; Roslyn Rosier's Town & Country Antiques. Glass-topped square iron bamboo dining table, \$125; armchair to match with sailcloth pads, \$65; side chair, \$50; rattan chaise, \$270; all at The Mayhew Shops.

FAN-BACK RATTAN CHAIR (on page 92): with sailcloth pad, \$250; The Mayhew Shops.

SLEEPING IN SPACE (on page 93): Straw matting, 36" wide, \$2 a yard; blue-and-white batiste, \$9.75 a yard; to order through your decorator at Arundell Clarke.

BRASS BAMBOO TABLE LAMP (on page 93): modern French lamp, white paper shade; Ruby Ross Wood.

small tub chair with wicker back and foam rubber cushion is \$62; side chair, with moulded shell of wicker, about \$40; also, headboards, tables, more chairs.

Rattan furniture designed by Tommi Parzinger for Willow & Reed: narrow single bed, with woven wicker headboard and sloping back, foam rubber or innerspring mattress, \$240 to \$270; headboard with finials and lattice back, \$75; dining table to seat eight, \$110; lattice-back side chairs with foam rubber cushions, \$55 each.

Rattan designed by Paul Frankl for Ficks Reed: armchair with ottoman, innerspring cushions, \$143; circular coffee table with shelf below, \$89.50.

The R. L. S. Shops' lacquered aluminum in the eighteenth-century English chinoiserie style curved settee, with cotton felt cushion, \$198 in muslin; round, glass-topped dining table, \$168; armchair is \$63 in muslin; side chair, \$60 in muslin; also, headboards, cornice boards, and lamps.

ACCESSORIES: Curtains, window shades and room dividers of woven split bamboo made to order by The Holland Shade Co., in standard or special colours. Hemp, grass cloth, silk, or linen wallpapers in many colours, ordered through your decorator at Murals, Inc., Louis W. Bowen and other fine wallpaper houses, from \$9 to \$19 a single roll.

UNILLUSTRATED

CHECK LIST: *More bamboo, rattan; all available at your favorite furniture store. Designed by Tempistini for Salterini, in Italian wicker combined with black wrought iron: a*

HOW COME YOU SETTLED DOWN HERE?

(Continued from page 74)

to it. He offered me, as he described it, a partnership. We formed a company to see America first. In November it is cold in Chicago, and the week the first snow fell we ran the following ad in the Personal Column of the Sunday papers:

Leaving soon sunny California. Have room five passengers, share expenses. Warm southern route all way. Plan arrive Los Angeles ten days.

Less than a week later, we left. I was at the wheel, and along with my uncle seven other men and a truckload of baggage had been squeezed in, or tied on, our Studebaker. Six weeks later, in February, we were still not there. I can't speak for the other seven passengers, but my uncle and I were in Needles, California, and the Studebaker was in a junk yard near Tucson. One starry night, a few days later, we crossed the desert in a motorcycle side-car and entered the land of milk and honey just at dawn. We were impressed, but not bowled over. We had been around. Seated on the park benches in the city of Los Angeles we read the papers from Omaha, Milwaukee, and Chicago, where we saw the spring fashions and pictures of flowers blooming in Lincoln Park. So we ran another ad, and a week later we were headed back east. But a month or so passed, and we saw a good deal more than we intended, before we ended up in Lake Village, Arkansas. I suppose the car, a fine old 1919 Marmon, is still there. The spring morning we arrived the Mississippi River went over the levee, I went south on foot, and my uncle went north on a ferry boat. Later, from Chicago, he wrote me to hurry up. He had rounded up some young married couples, he said, who wanted to go to Niagara Falls, and although I wasn't married he thought I might like to see the Falls myself.

Our partnership lasted two years. We had sat on many benches, slept in many parks, looked at the world through many windows, and pondered what these many places had to offer us. We had our standards. We were in a position to make a choice. My uncle made his in Pasadena, where he met a little woman from Cedar Rapids, who had been around, it seemed to me, quite a bit herself. After looking around, my uncle seemed to feel that what a man needed was a good woman, but after looking around, what I seemed to feel was something else. Before I needed a woman, I had to find myself. College struck me as the place to look for it. So I went to Pomona—a place that had caught my eye on our travels—and there I learned that the world, including myself, was much bigger and stranger than I had thought it, and that one had to choose between the new world and the old. I saw the old one in the same style that I had seen the new, and in Paris I settled down to make my choice. After going up and down in the world I was finally face to face with the major

problem of a free man's life. A choice. One had to be made. Out of the great horn of the world's plenty I had to choose one world, one woman, and for myself, perhaps just one way of life. Life was like a work of art in this, that out of inexhaustible raw materials, one must choose—one must choose only what is relevant.

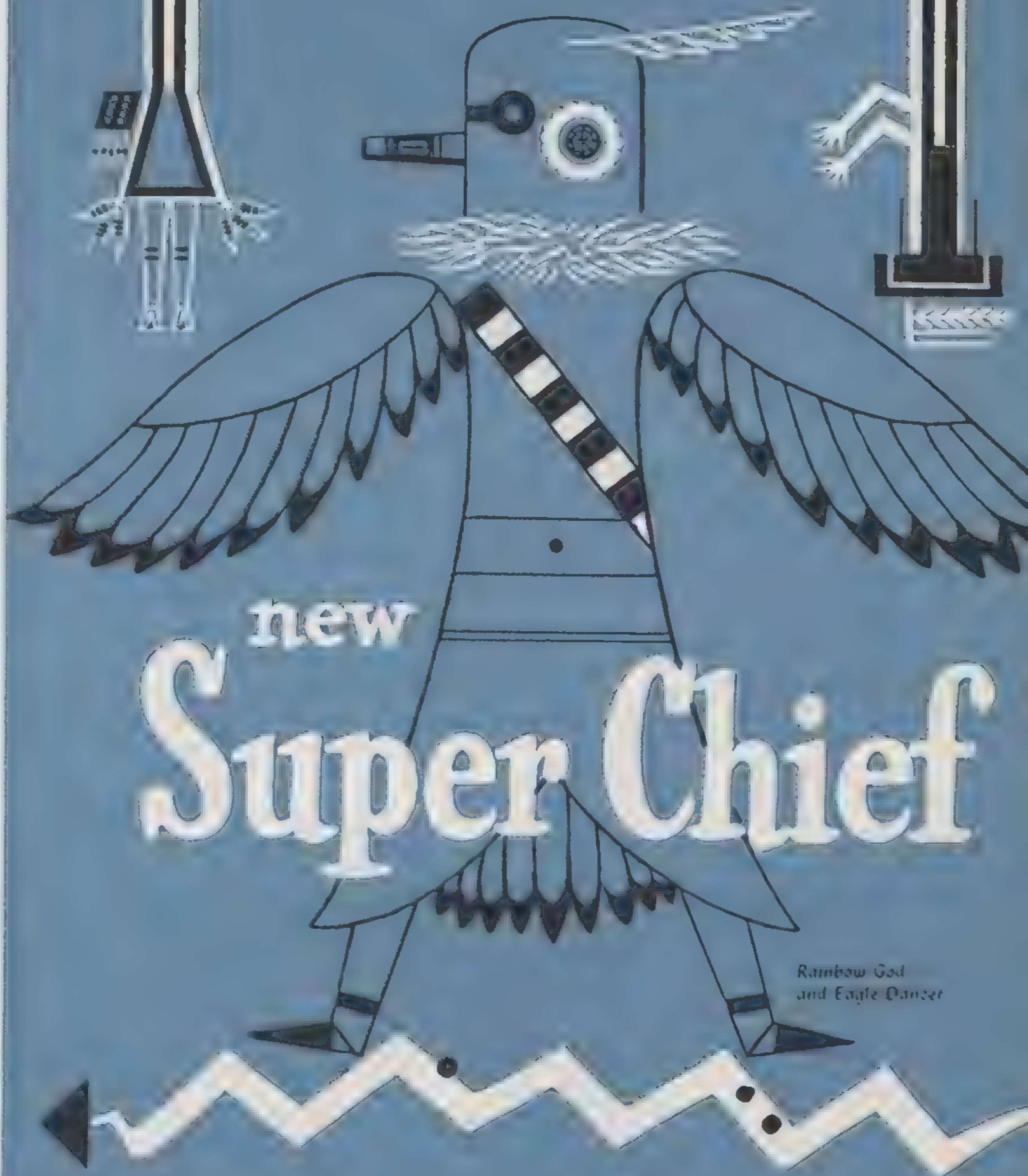
I chose to be a writer of books. It seemed to me a good life, a free man's life insofar as the world would permit it, and as the world narrowed the mind was still free to choose. So I came home, I married the girl, and began to work. That I might write, my wife began to teach. We lived in California, as we had gone to school there and knew how to live on what little we earned, but our eyes, because of our decisions, began to turn east. Letters from our friends were usually postmarked New York. So were the rejection slips, the returned bundles of manuscript. The future, the one we had picked, seemed to lie elsewhere than where we were living, and we strained to feel the pulse of it. New York seemed to beckon, as it still does wherever young men and women, with a life to be shaped, look around for a suitable crucible. It throws out the challenge. It offers you the choice.

So we put a new motor in the old Ford and headed east. On the way we saw many places where we might choose to live. Santa Fe, Mesa Verde, Silver Plume, and Rabbit's Ear Pass. We would grow to be famous, or lucky, and then we would come back here and brand our own cattle, make our own adobe bricks. For the time being, however, we were headed east. In Connecticut, three hours from New York, my wife settled down to teach, and on the long week ends we would go to New York. In the summer we went to Cape Cod, to Mexico, or to visit the family, and in the winter we studied the book of the freighter trips. We were not yet lucky, or famous, but we seemed to have made the decisions, the choices, by which we could abide. Then one spring we were lucky, and I had a fellowship. It called for considerable travelling, and finding ourselves in California, we strung out our luck as long as possible. But our lives had been left hanging in the east. So had our fancies, as summer nights we lay awake listening for thunder, mistaking the drip in the icebox pan for rain. We also missed our friends, and when our luck ran out we packed the books we had unpacked, found a home for the cat, and headed east again. We came to the suburbs of Philadelphia, on the Main Line. We didn't know whether we would like it or not, but it was only two hours from New York, it thundered and it rained, and there were rolling green hills and wonderful trees. A few years later we were lucky again, and faced with the chance of building a house, the world narrowed down to two small pieces of ground. One had many trees. We took that one, naturally.

(Continued on page 119)

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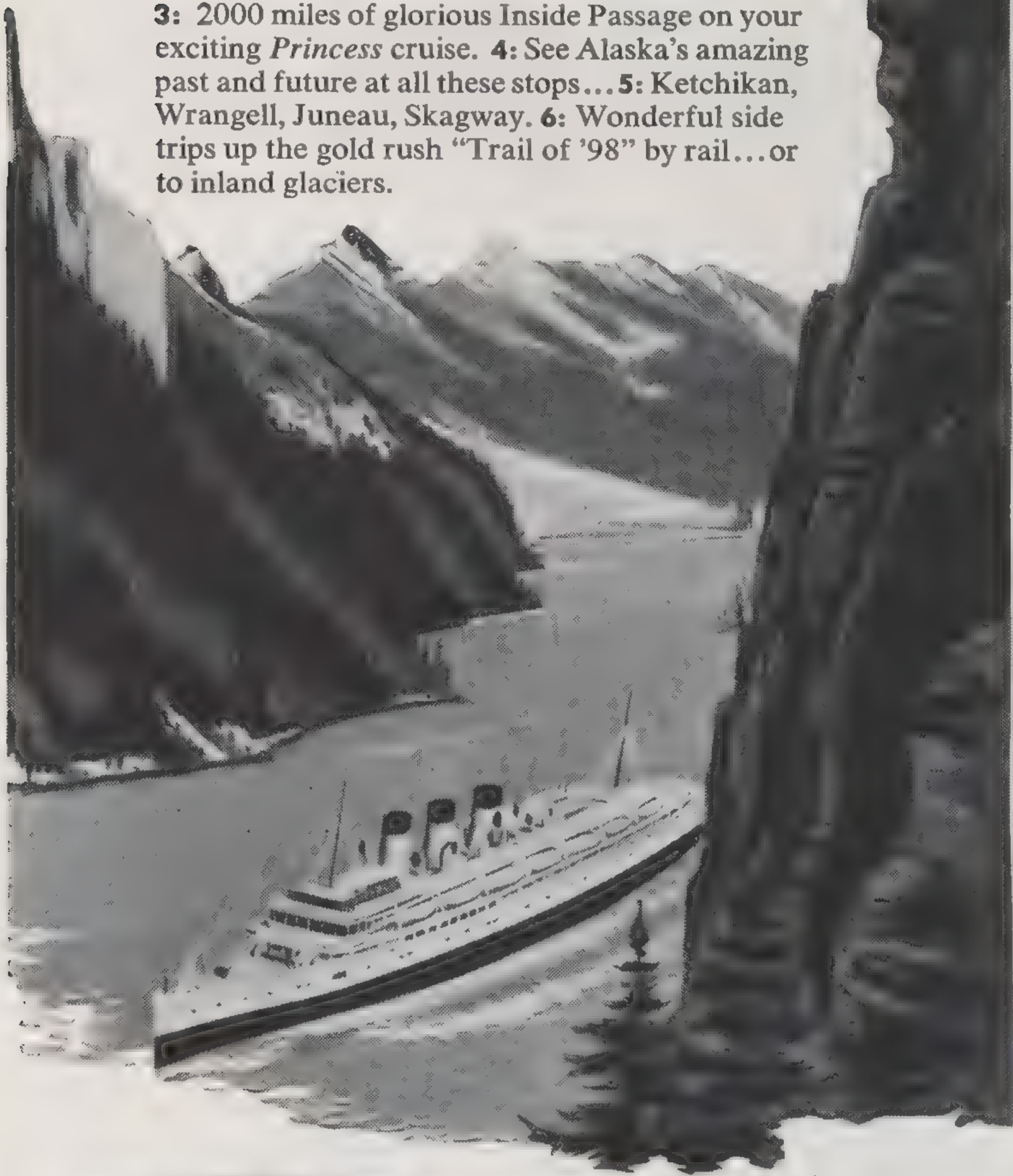


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WHY CÉZANNE IS GREAT

(Continued from page 76)

himself. He wrote to his son, "I must tell you that as a painter I am becoming more clear-sighted in front of nature but that with me the realization of my sensations is always more painful." Poussin built a grandiose architectural stage set within which he re-ordered the beauty of nature. Cézanne, on the other hand, with his eyes and his whole being wrested the order from what he confronted and then, with almost Lincolnesque bluntness, recorded that vision and that sensation.

The order which he found behind the world of appearance can not be translated into a static, calculable scaffolding. For, as examination of any of his canvases—still life or figure or landscape—shows, and as Sir Kenneth Clark so succinctly wrote, he managed "to integrate his natural sense of flat pattern with his consciousness of solid form." He sees on the flat plane of the canvas, and he sees in depth. His forms must be solid and weighty, massive like parts of some grand and stately architecture, but the surface design of pattern and colour must not be sacrificed to their solidity. To this end he evolved and developed the method of simplification of form and of colour, and, of course, of broken modelling.

Toward the end of his life—in the "Mont Sainte-Victoire" series of 1904-1906, in the paintings of "Le Château Noir" and "Le Cabanon de Jourdan" (painted the year of his death and the latest picture in the Metropolitan exhibition)—the triumph has been achieved. One sees these paintings both in flat pattern and in depth. The eye discovers both, constructing the images as it moves around and back; and one is sharply aware of the enlivening tension which this integration and interplay has brought about, each colour, each brush stroke, each facet of form working toward the culmination. Despite those critics who maintain that Cézanne's last works dissolve into "a new, floating world of colour and light . . . a fusing, kaleidoscopic effect," I find the basic solidity of the

forms and the coherence of the framework no less powerful because they are not immediately apparent. At first glance, forms seem to be merged with the surface pattern, but, as you look longer, they become distinct. What may seem at first an animated design deepens into a house-studded valley sweeping up to an heroic mountain.

Even in the most apparently fragile of the late water colours, when the means are stringently economical and the pattern on the paper seems at first glance sparse, the paper itself becomes part both of pattern and of depth, and the few strokes of animating line, the few washes of colour build to the same dual, but unified end.

Cézanne has elicited and arranged emotional elements and visual elements with an intensity and coherence beyond what nature herself offers or what we, without the artist's gifts of experience and expression, could ever hope to discover ourselves. We are profoundly satisfied by this vision which has both power and serenity, drama and peace, is larger than life but always of life, and satisfies both the sensual desires of the eye for visual delights and the intellectual craving of the mind for comprehension of the relationships that exist among them. Cézanne's greatness is in his pictures. It is a quality which exists independently of his "importance." That has to do with his position in the history of art as a significant figure who joined the past (with which he had far closer contacts than is usually admitted) with his present and who gave—and still gives—impetus to succeeding generations of artists. His greatness does not necessarily relate to his life. What matter if away from his easel and matters of art (in which, incidentally, he was intellectually as well as passionately absorbed) he was a timid, conventional, bourgeois gentleman? The greatness can be seen and sensed as a whole—thanks to The Art Institute of Chicago and The Metropolitan Museum who jointly assembled this magnificent show.

THE SHIRT-SLEEVE SUIT

The following is a list of stores throughout the country where the suit shown on page 89 may be found.

Atlanta, Ga.....	Rich's	Louisville, Ky.....	The Stewart Dry Goods Co.
Baltimore, Md.....	Hutzler Brothers	Madison, Wis.....	Harry S. Manchester, Inc.
Birmingham, Ala.....	Burger-Phillips	Miami, Fla.....	Hartley's, Inc.
Boston, Mass.....	Wm. Filene's Sons Co.	Minneapolis, Minn.....	The Dayton Company
Brooklyn, N. Y.....	Abraham & Straus	Nashville, Tenn.....	The Cain-Sloan Co.
Buffalo, N. Y.....	Flint & Kent	New Haven, Conn.....	Fred Phipps Co.
Charlotte, N. C.....	Montaldo's	New Orleans, La.....	Mayer-Isreal
Chattanooga, Tenn.....	Loveman's, Inc.	New York, N. Y.....	Lord & Taylor
Cincinnati, Ohio.....	The John Shillito Co.	Oakland, Calif.....	I. Magnin & Co.
Cleveland, Ohio.....	The Halle Bros. Co.	Oklahoma City, Okla.....	Rothschild's
Columbus, Ohio.....	The Union Co.	Pasadena, Calif.....	J. Magnin & Co.
Dallas, Texas.....	Neiman-Marcus	Philadelphia, Pa.....	The Blum Store
Denver, Col.....	The Denver Dry Goods Co.	Phoenix, Ariz.....	Goldwaters
District of Columbia.....	Frank R. Jelleff, Inc.	Pittsburgh, Pa.....	Kaufmann Department Stores
Detroit, Mich.....	Himelhoch Bros. & Co.	Richmond, Va.....	Thalhimer's
Fort Wayne, Ind.....	Wolf & Dessauer	Rochester, N. Y.....	Sibley, Lindsay & Curr Co.
Fort Worth, Texas.....	R. E. Cox	Sacramento, Calif.....	Weinstock, Lubin & Co.
Fresno, Calif.....	Rodder's Mademoiselle	Salt Lake City, Utah.....	Makoff
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Los Angeles, Calif.....	J. W. Robinson Co.	Wilmington, Del.....	John Wanamaker

HOW COME YOU SETTLED DOWN HERE?

(Continued from page 117)

There would seem to be a tragic flaw in nature, American nature particularly, that we must choose so little in the midst of so much. But of this great abundance, must we choose a stone, a leaf, a door? A single life, when we would rather live all of them? A single place, when we would rather live everywhere? Thomas Wolfe knew as much, but he did not choose to put up with it. In Wolfe's Gargantuan greed for life we can see that the art of living, like the art of writing, is primarily a question of relevance. We can not, with all the lust in the world, be everything. We can not be all the lovers, have all the thoughts, and look upon the world through all of the windows, unless we are prepared to make a choice. To select from them all only that which we can use.

The world narrows down. That's the gist of it. Every artful choice, every relevant decision, narrows it. "The world hath many centres," Thomas Mann has said, "one for each created being, and about each one it lieth in its own circle." To find the centre of our own circle is the art of it. The handful of friends, the small shelf of books, the apartment in the city, the chicken farm in the country, or the suburban lot, with or without trees. The gangplanks we have gone down take the place of

those we would like to go up. The freighter travel books give way to the seed catalogues. For there is a connection, a line of descent, between the acorn and the tree, as there is between the Rover boy and the man who rakes leaves. It lies in the fact that the choices we made more than twenty-five years ago are still alive, or dead, in those we make today. We are all amateurs, duffers, or artists in our choice of our hats, our friends, and our mates, and the way we come to terms with these decisions is our lives. The art would be found in the results, and the results could be tested pragmatically in the way we abide by the choices we have made.

"Well, what's on your mind?" I said, and moved down the log to where I could see, framed in the carport, the '35 Ford coupé. It had been around. It had been through quite a bit. The man at the wheel was not the same boy who had come to me, several years before, wondering what things he should do, what sights he should see. He had done and seen them. He was now obliged to make a choice.

EDITOR'S NOTE: *Nebraska-born, Wright Morris now lives in Wayne, Pennsylvania, is the author of five novels, the most recent The Works of Love.*



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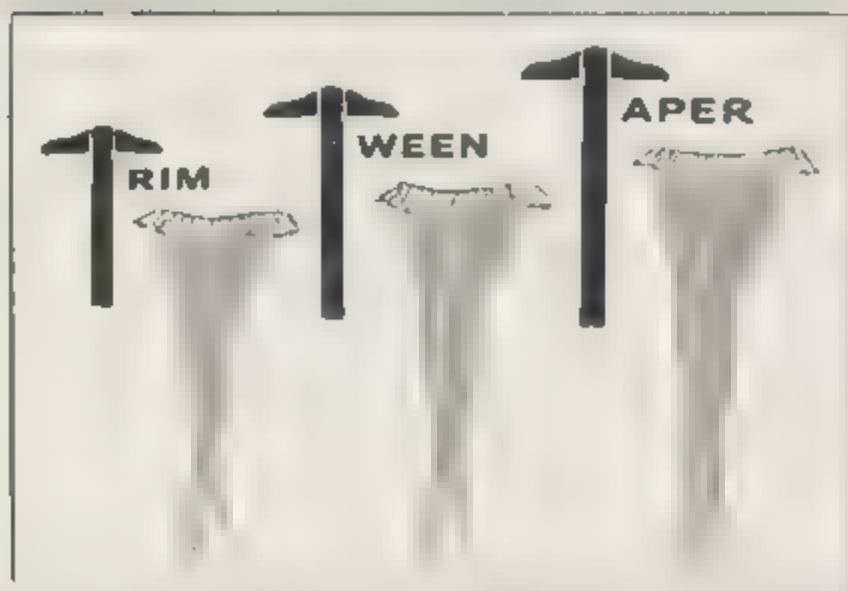
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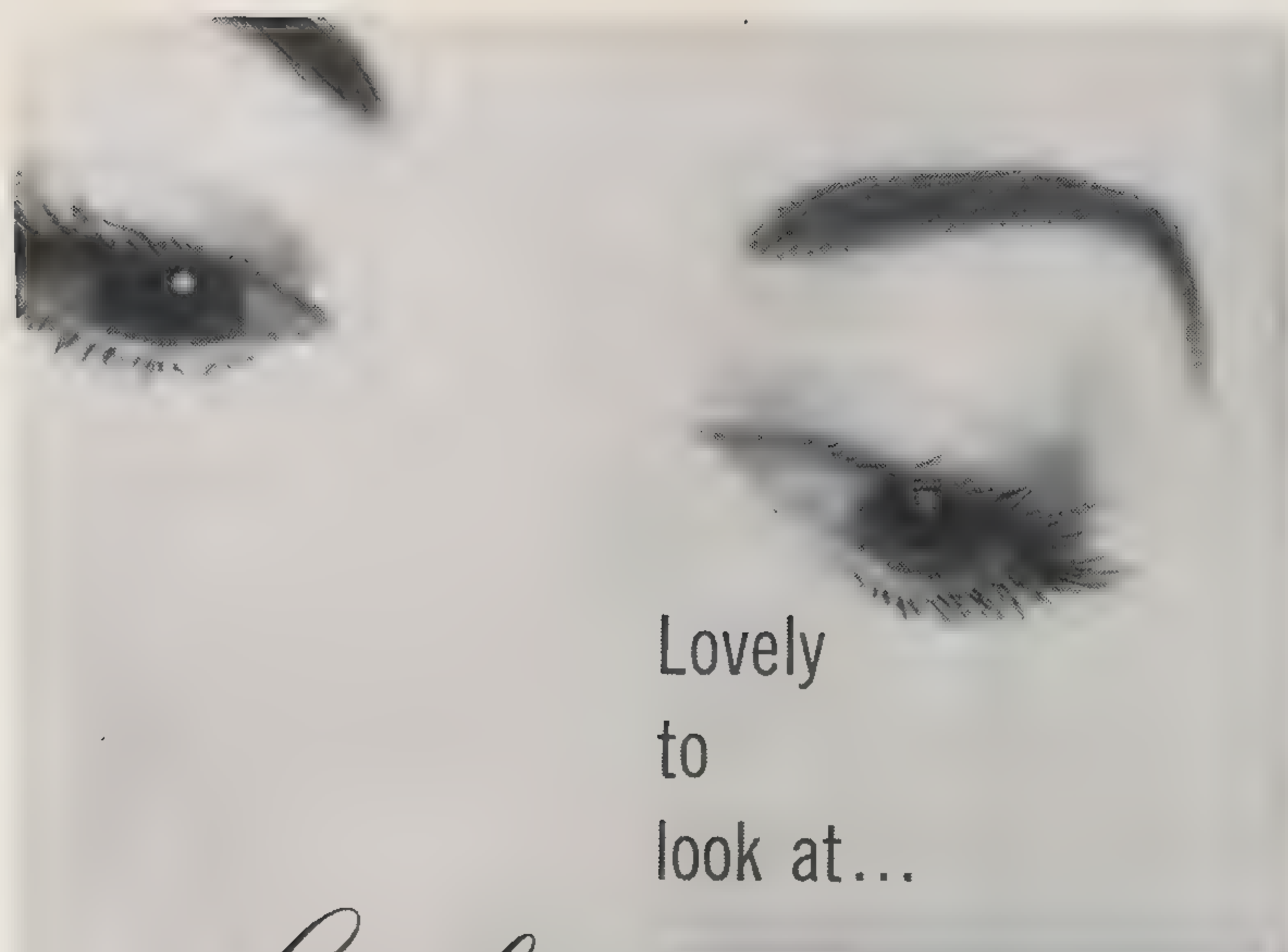
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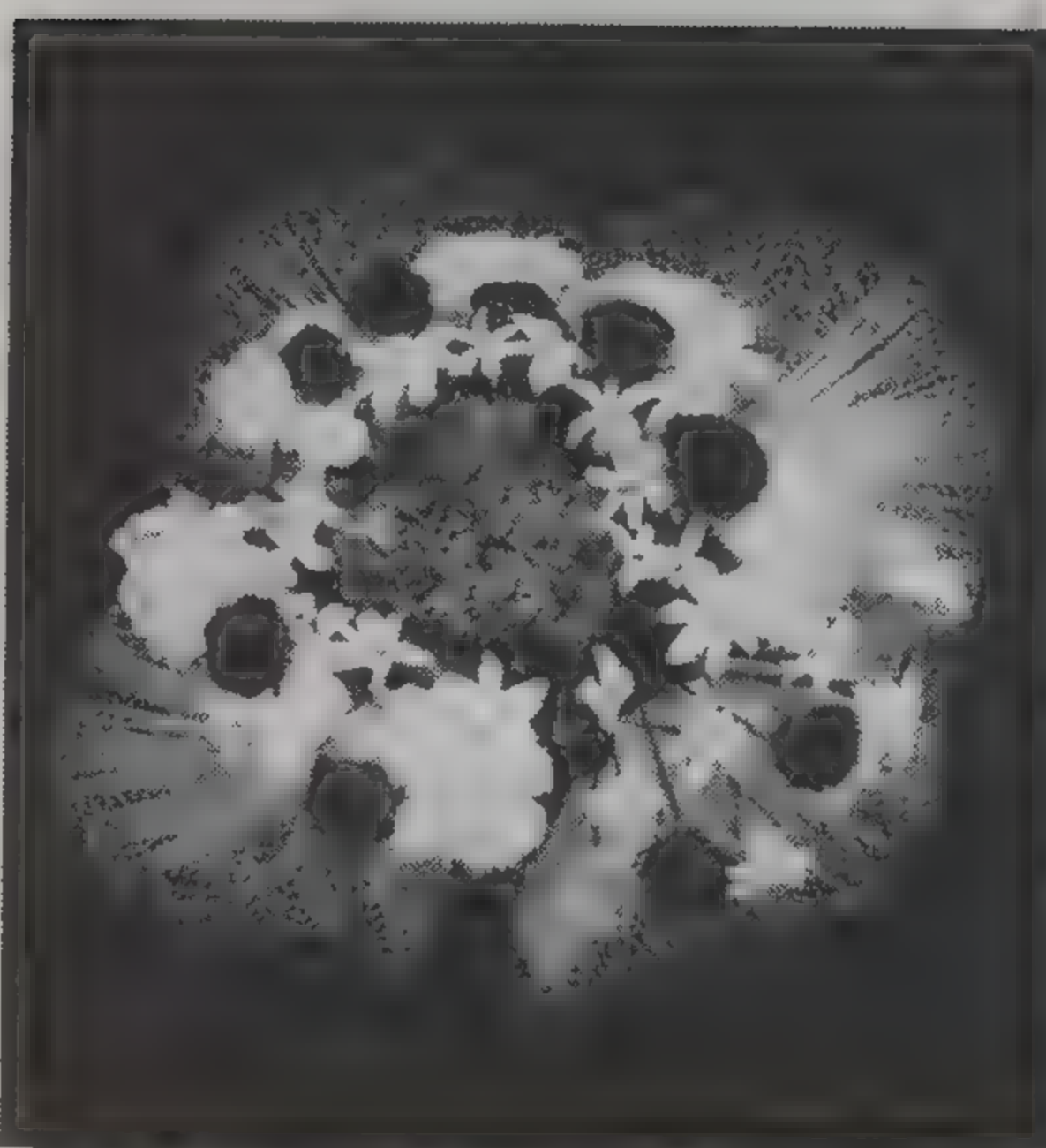
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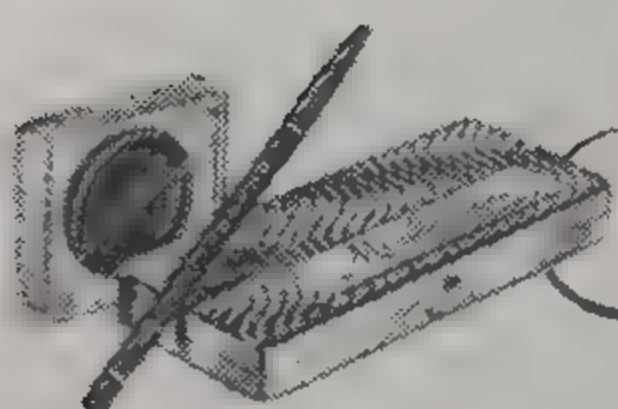


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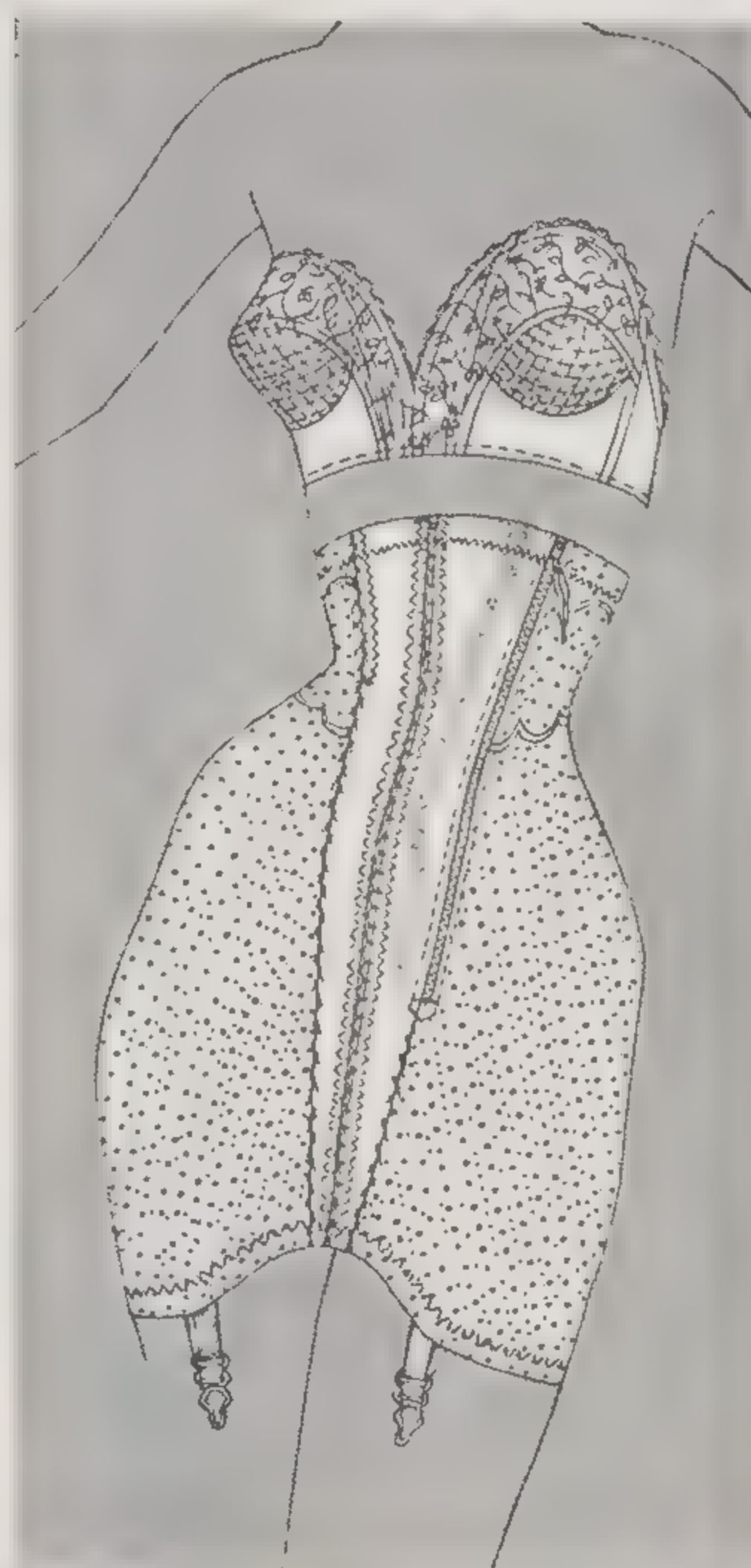
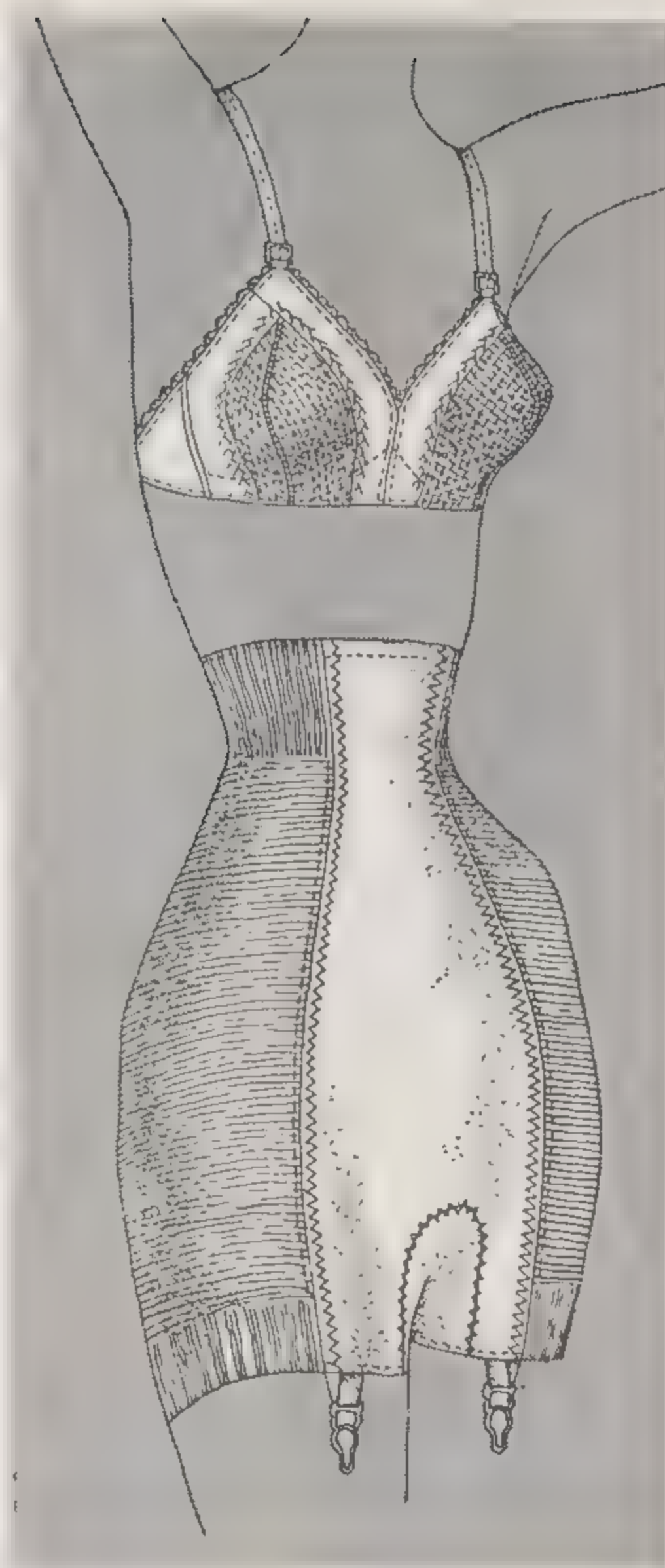


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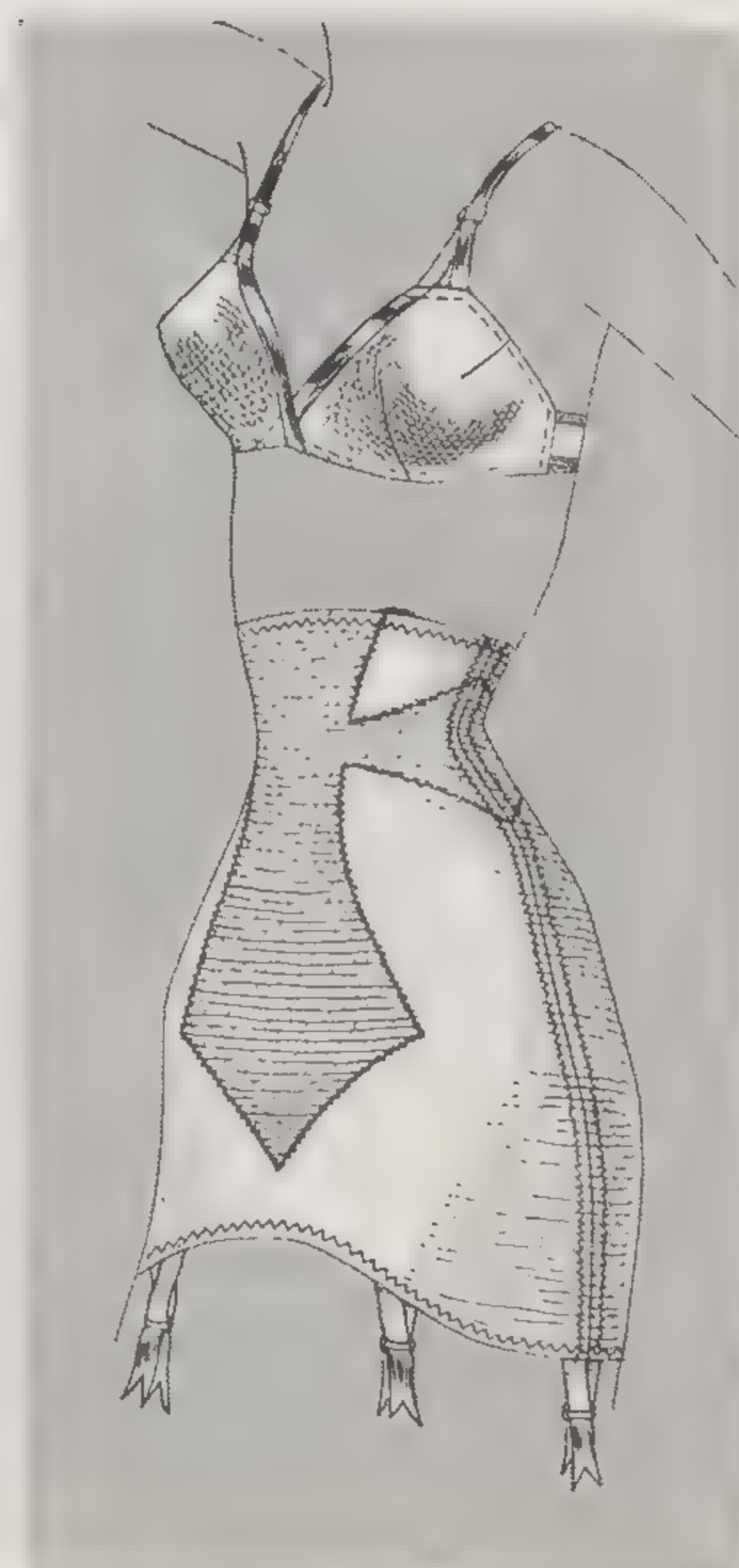
Right: For a slim figure, a pantie girdle of nylon power net, elasticized rayon satin. By Van Raalte, \$7.50 at McCreery's. A nylon taffeta brassière with foam rubber inserts, Maidenform; \$3.50 at Best's.



**SEQUEL:
THE QUICK
CURVE**

Above: Waist control, built into a girdle of leno elastic and rayon satin. Strapless cotton broadcloth brassière outlined with embroidered nylon. The girdle, \$11; brassière, \$2. Both, by Formfit at Best's.

Right: Quick-curve girdle of nylon power net with strong front and back panels, \$25. Brassière of doubled sheer nylon, cut low enough for deep V necklines, \$3.50. Both by Bien Jolie at Lord & Taylor.

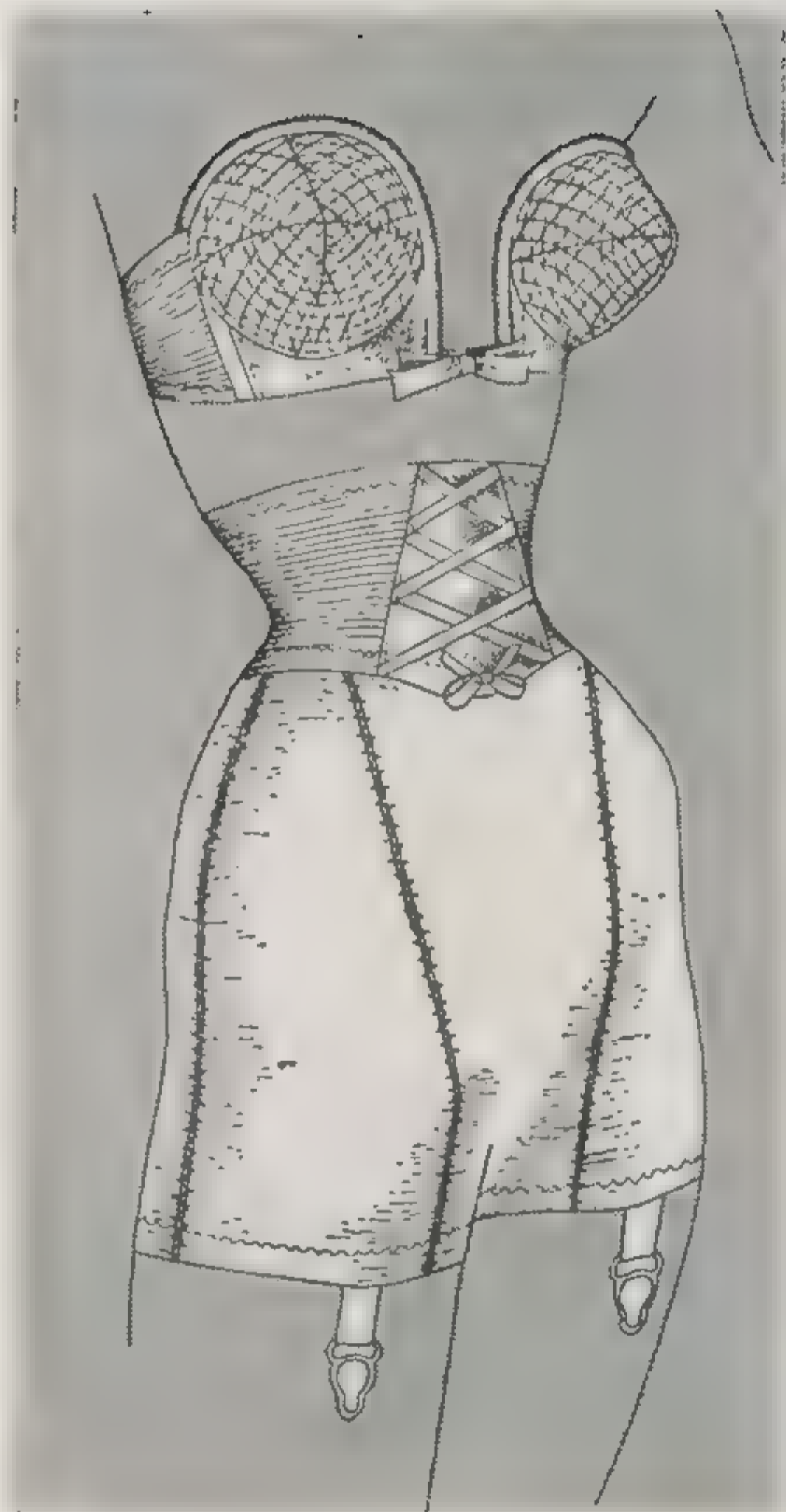


DRAWINGS BY

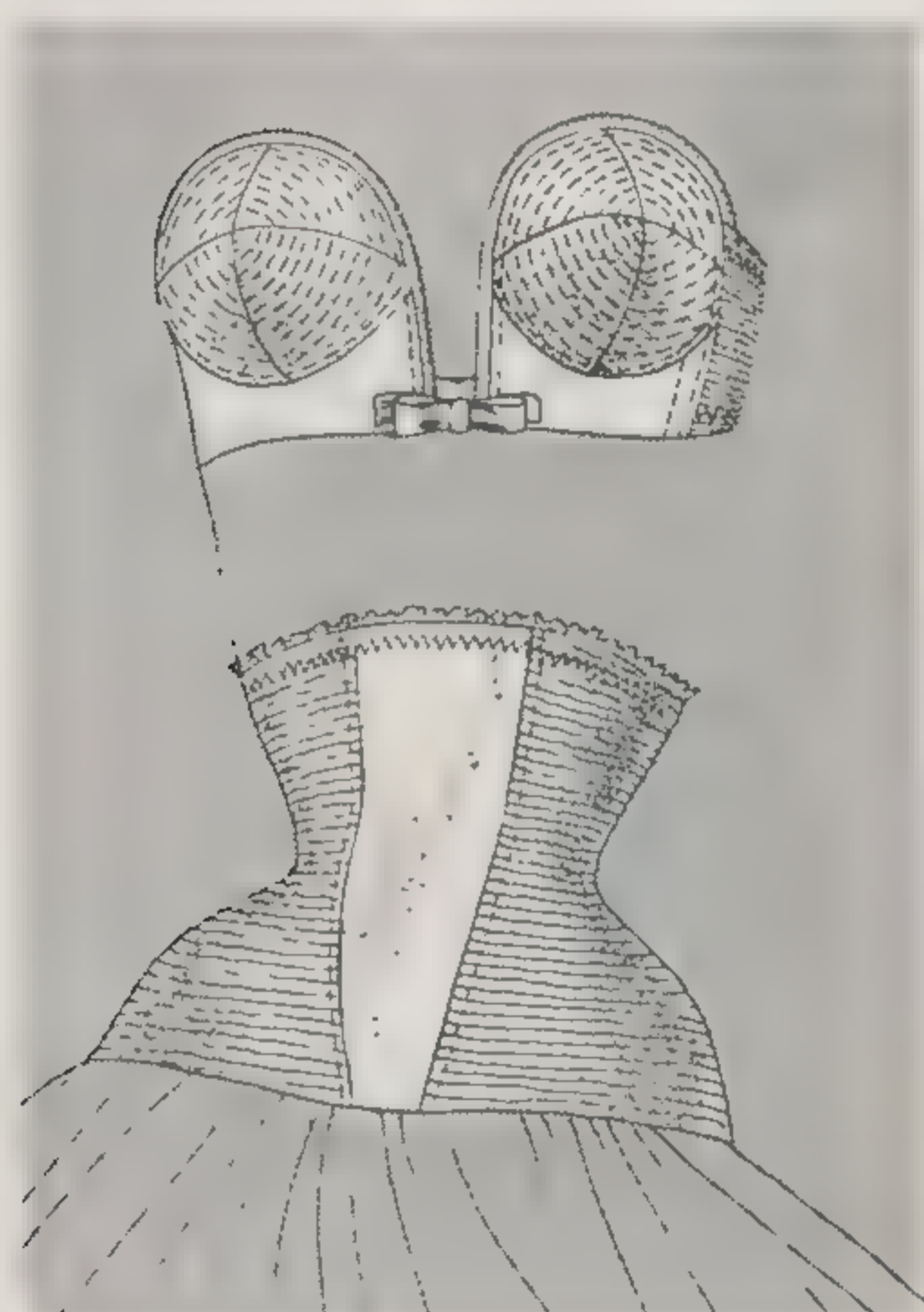
VICTORIA PARKER,
FLORENCE KEFESON



Above: For one of the new beautiful bodices, a strapless brassiere made from two kinds of nylon. Basically nylon taffeta; inserts of embroidered sheer nylon. By Goddess, \$3.50. From Oppenheim Collins.



Right: Midriff binder of nylon power net and rayon satin, by Nemo; \$6 at Altman. Orlon chambray pantie girdle by Mabs of California. \$8.50 at Best's. Broadcloth brassiere by Peter Pan, \$5 at Saks 34th.



Above: Waist in, skirt out: via a nylon power net waist cincher attached to a nylon jersey petticoat. By Munsingwear, \$20 at Altman. The cotton broadcloth brassiere by Exquisite Form, \$4 at Gimbels.



Right: Rising 4 inches above the waist, a girdle of sheer elasticized nylon with rayon satin panels, \$18.50. Brassiere of sheer nylon and lace (also nylon), \$4. Both by Lily of France; both at Lord & Taylor.

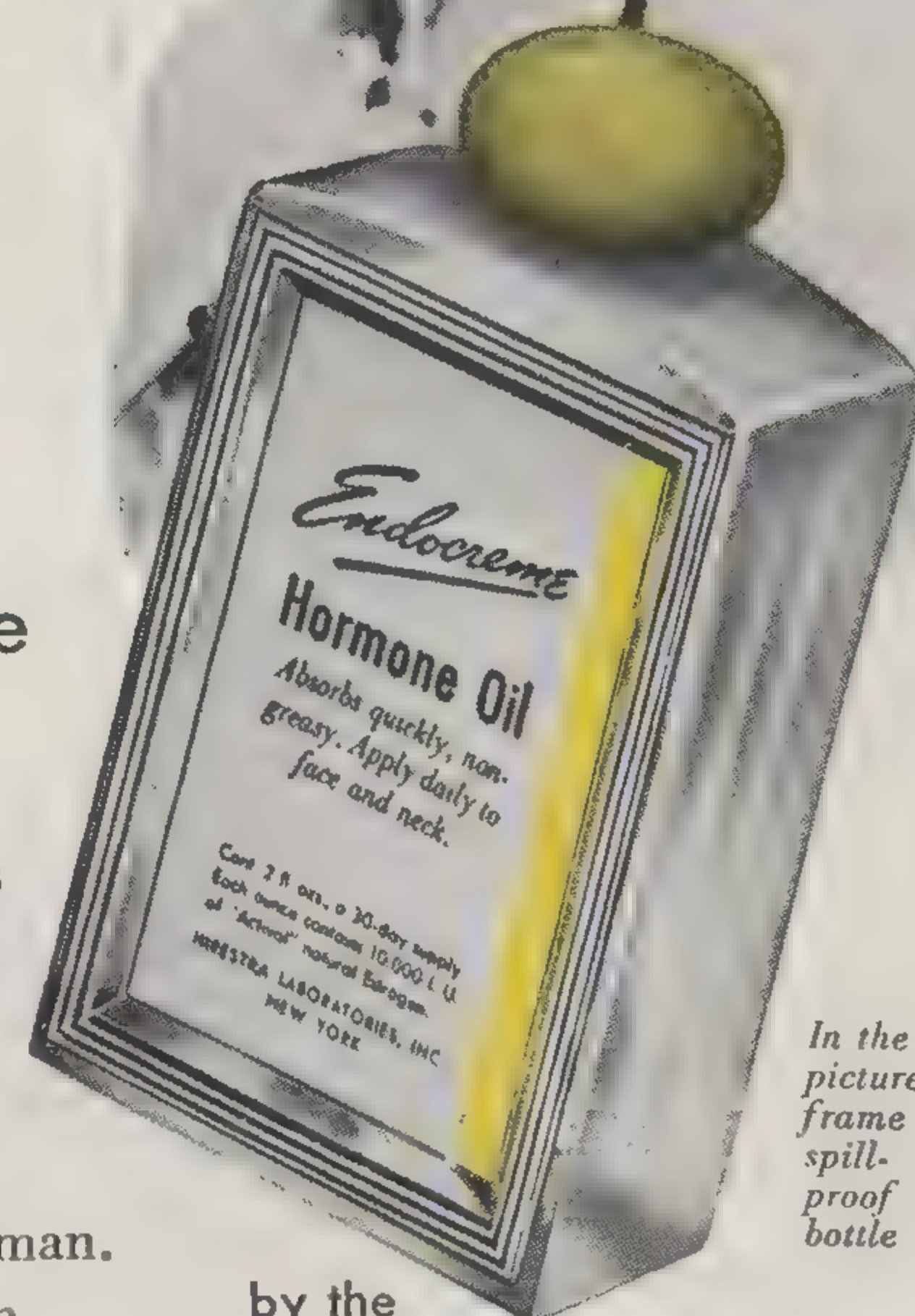


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White with a handmade look, white in trim little shapes that sit sweetly under suit jackets, white that wants a bright piqué or sailcloth skirt in the country. That's what these whites are.

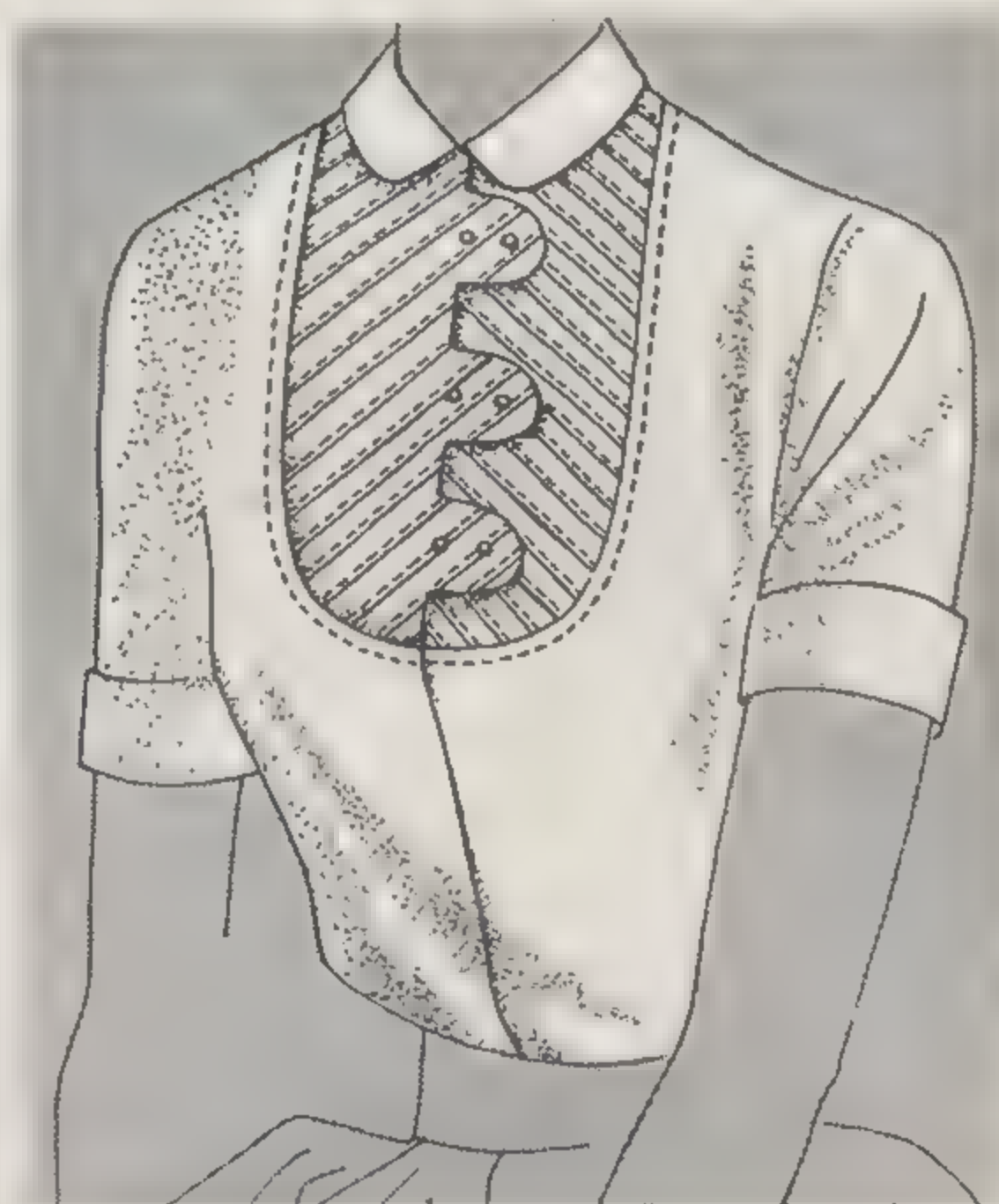
Above: Wear the little collar so, or opened to a V outlined by the Valenciennes-type lace insertion.

Irish linen Yolande blouse, \$8. Franklin Simon.

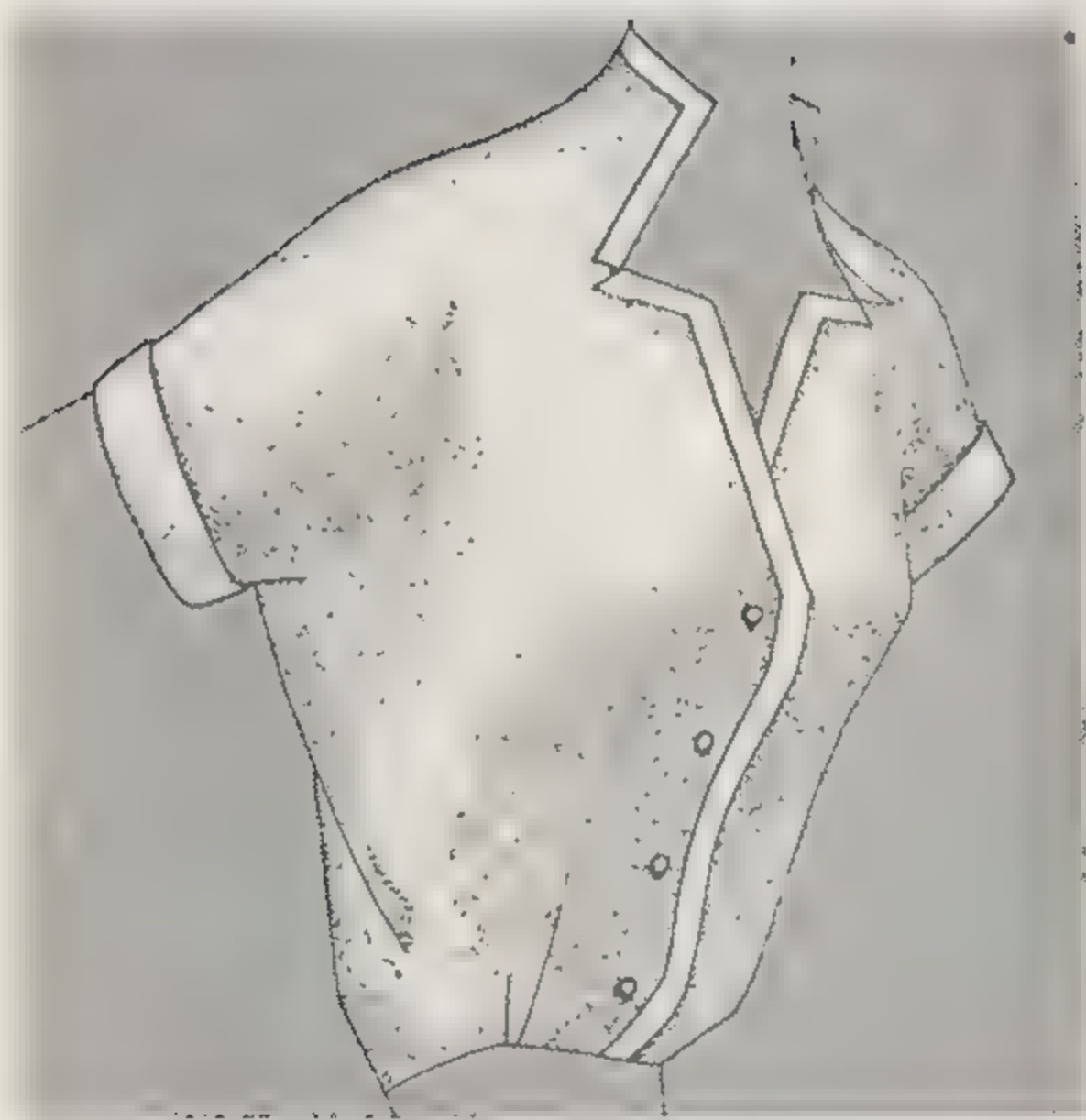
Below, left: A bib-and-tucker blouse of Tebilized Irish linen. And all that tucking's on a bib of organdie. \$18. Bonwit Teller.

Below, right: It's batiste, with sprigs of embroidery at the petal edges of a piqué bib.

The collar's piqué, too. \$10. Bonwit Teller.



DRAWINGS BY FLORENCE KEVESON



THE GREY BLOUSE

The grey blouse is a fashion chameleon.

With other greys, it's grey, as born. With chalk white, it becomes a vivid colour. With a bright shade,

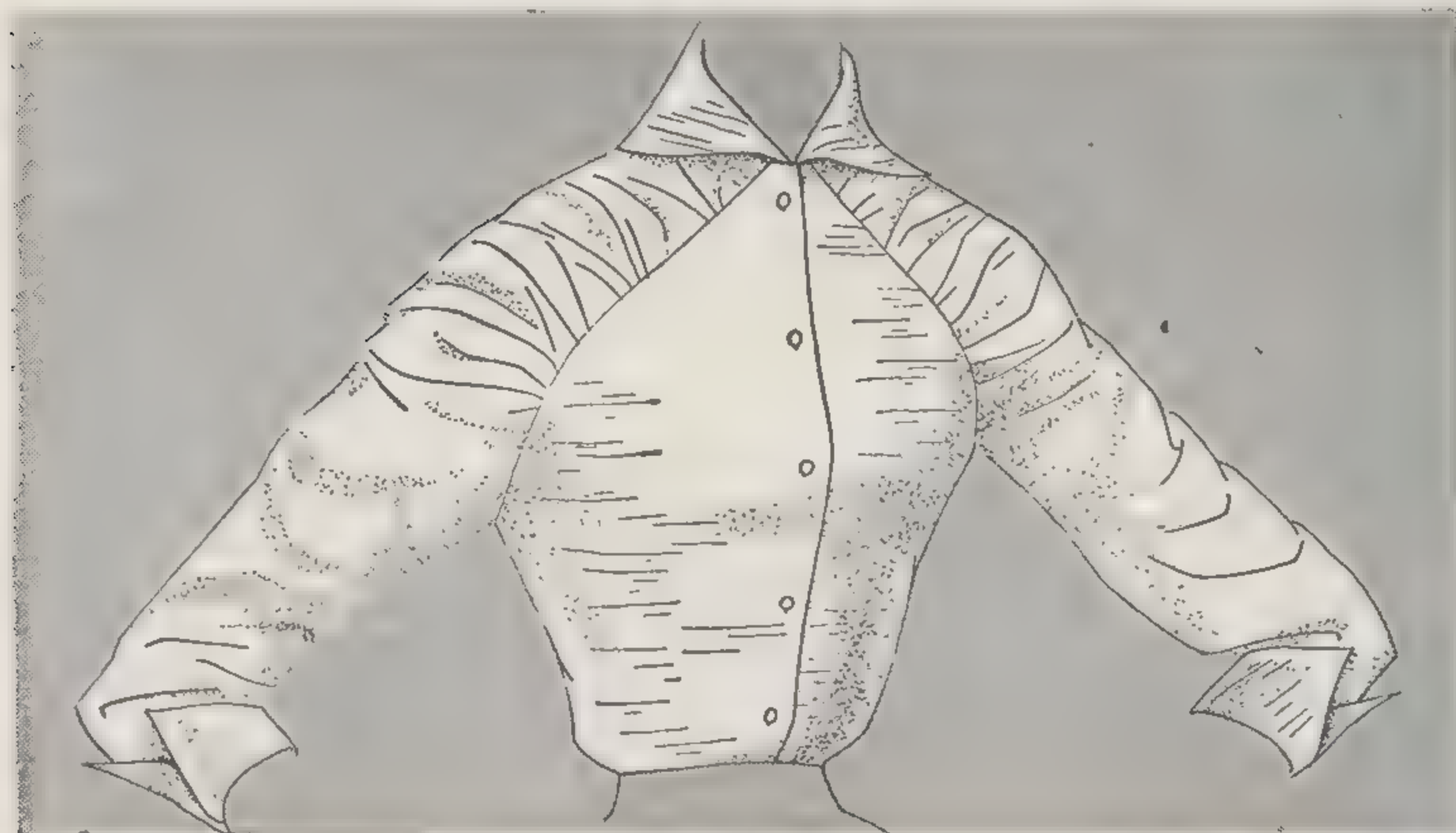
it's a new subtlety. Wear the grey blouse all three ways. *Above, left:* A blouse for straight skirts and a belt. The white grosgrain piping is on broadcloth, sharply outlines the keyhole neckline.

\$5. By Dorothy Korby. Saks Fifth.

Above, right: Pure country, and meant for a white piqué skirt. The shirt is grey Irish linen, the piping white rickrack. By Sidney Heller. \$13. Bonwit Teller.

Below: Shirt of Orlon-and-silk, shirred at the shoulders.

To wear at home with rhinestones; and with or without your suit-jacket in town. Fabric: woven by Burlington. Blouse by Marlove. \$15. Altman.



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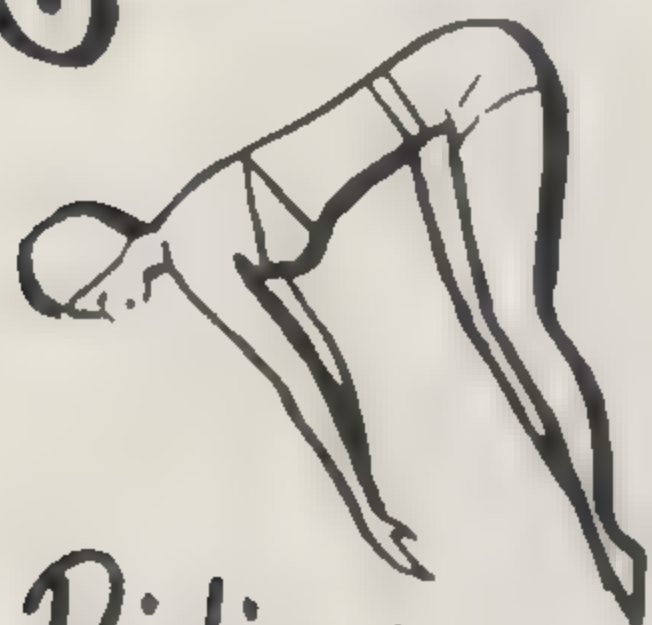
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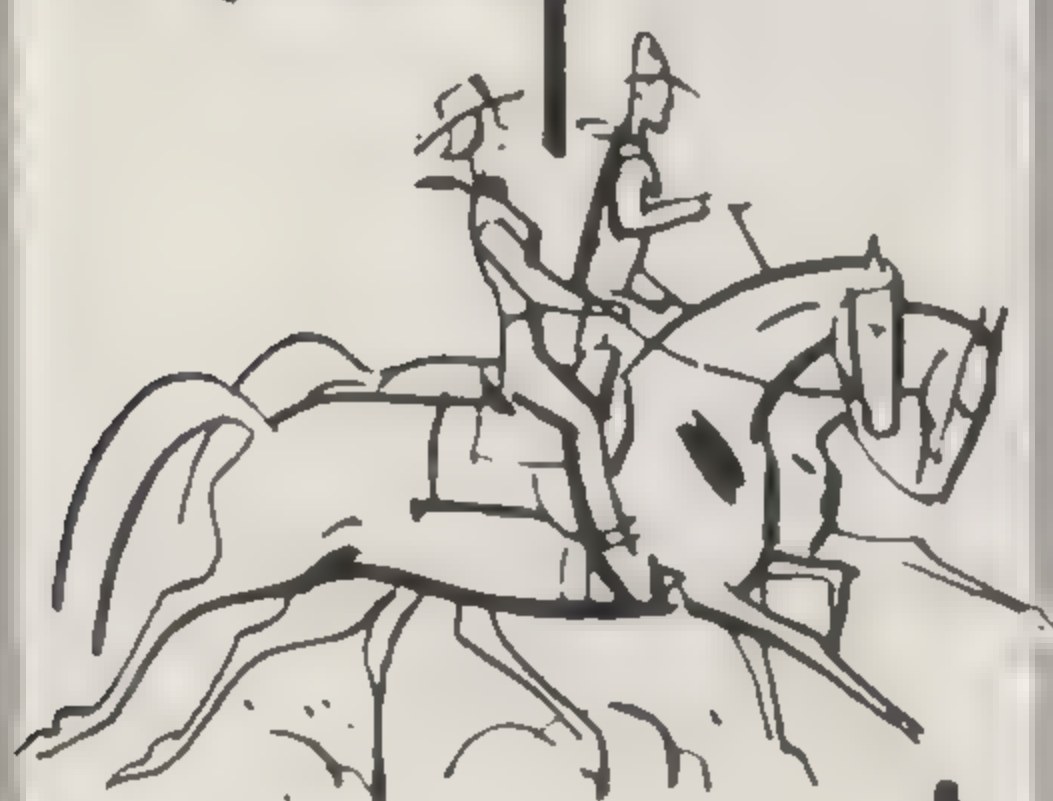
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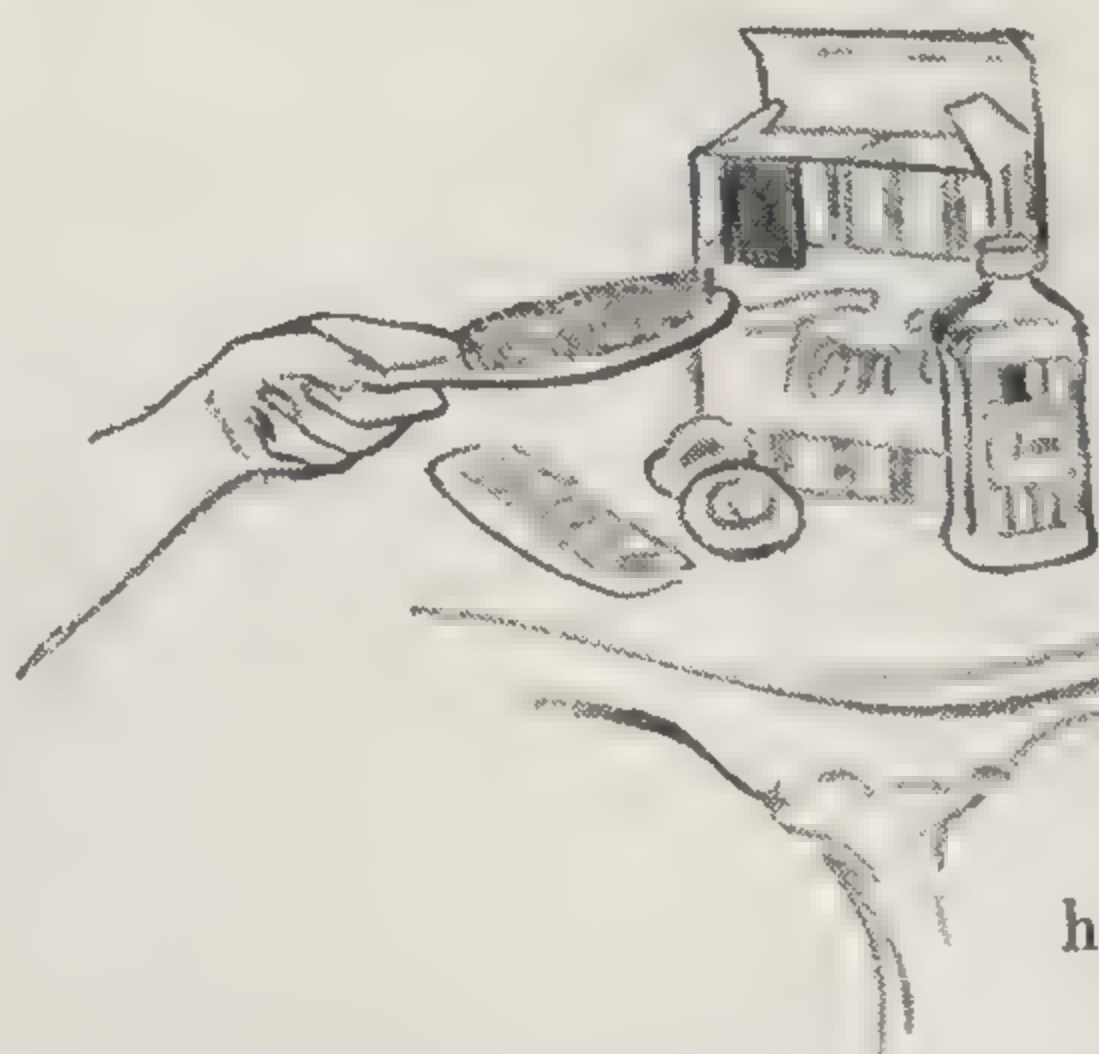
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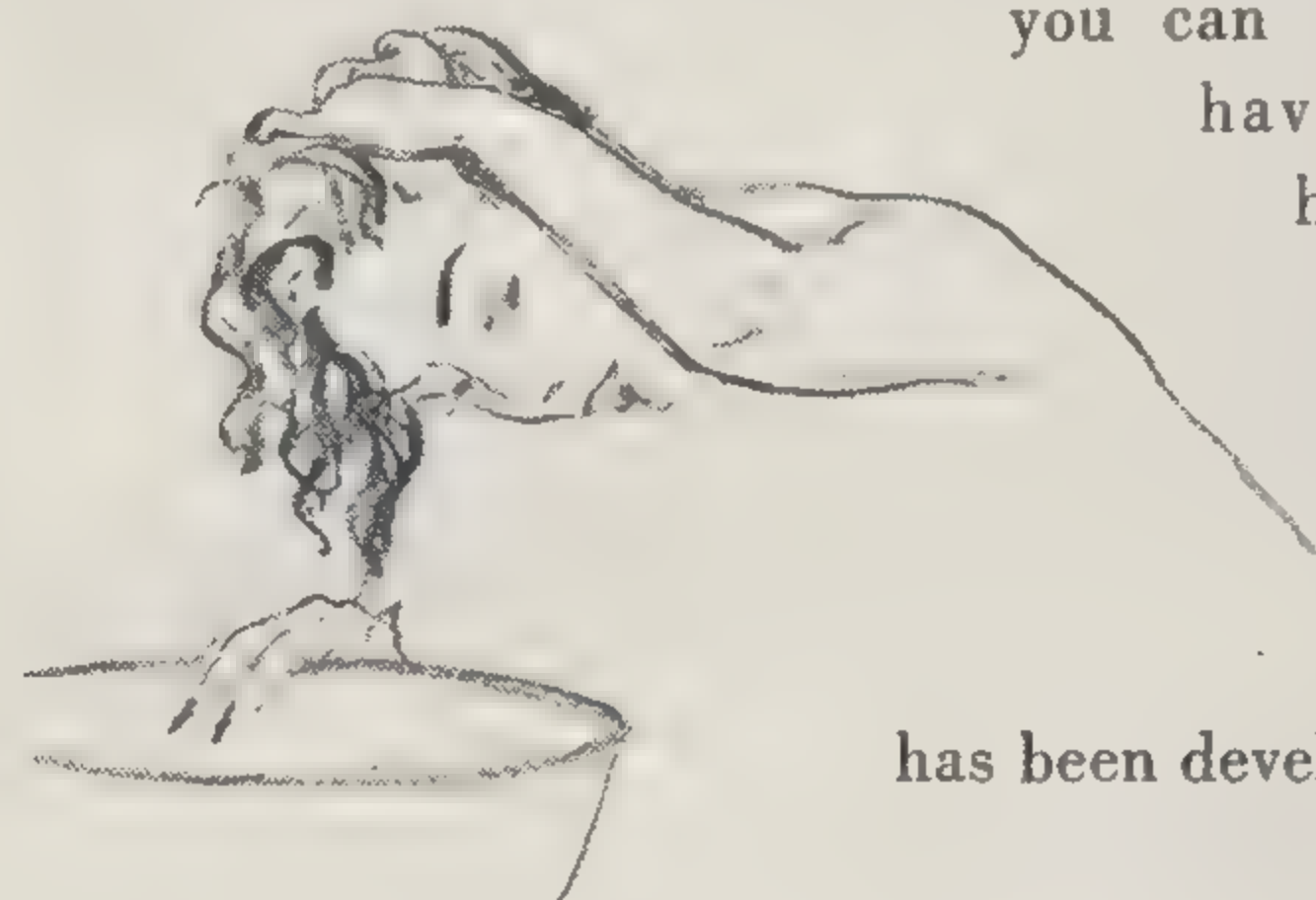


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ENJOYING THE THEATRE

(Continued from page 75)

My advice then, if pure play-going and not irrelevant reasons draw you to the theatre, is to go alone. Seek not two on the aisle, but one on the aisle, with consequent freedom to stay, go, revel in the play's wit, or doze through its lack of it. Nobody is there to make you pretend that you are enjoying yourself; nobody is there to make you feel ashamed of rapture confessed or of laughing freely at jests of a childish or salacious order.

How is the enjoyable play to be selected? I have a simple answer for that: by reading the enjoyable critic, if you have a fancy for any of the tribe, and *then not taking his advice*. Critics are there to excite and amuse us concerning the art of which they write; they are also there to be entertainers in their own person. (Editors do not employ them to be bores nor does the theatre gain if a critic blesses a play with such prosy and insipid benediction that nobody can be bothered to read beyond his first sentence.) So find a lively critic as a preparation for playhouse pleasure and let him whet your appetite for theatre in general. But do not accept his judgment in detail. From your point of view he is fairly certain to be wrong.

The reason for that is obvious enough. The fellow, unless he has just joined the profession, is inevitably rather jaded. Either way, his counsel is perilous. If he is young, eager, and inexperienced, he may be trying to show how smart he is and talking through his hat; if he is long versed in first-nighting and reminds you that he was on the job in 1910, he may be writing through his yawns. The well-established critic is most likely to discover tedium in just that gay trifle which is going to enrapture millions. To them it comes fresh; but he has been seeing this piece (with a different title) at least once a month and possibly once a week for most of his lifetime. Again, the performance of it will come new and sparkling to the person who regards the theatre as a part of his leisure fun and not as part of his professional function. Where the critic is moodily discerning a routine of directors' tricks and actors' clichés, the true playgoer, the unquenchable amateur on whose support all depends, is being genuinely enchanted by the wit, brilliance, and freshness of the proceedings.

So never be deterred by the chill winds of criticism. On the other hand, if the critics are jolted out of their habitual, indeed inevitable, distaste for the drama, then it may be worth while to take notice and even to take action. For, if they are all under the unusual and possibly even painful strain of becoming enthusiastic, there is a fair chance of there being good cause for it.

In the case of Classics, Big Authors, Names, and the like, the critical view is more than ever useless. Your critic, who, advice apart, ought to be well worth reading as an essayist or a clown, may either be one of the knockers, who makes it a point of pride always to kick tradition in the pants, or one of the reverent,

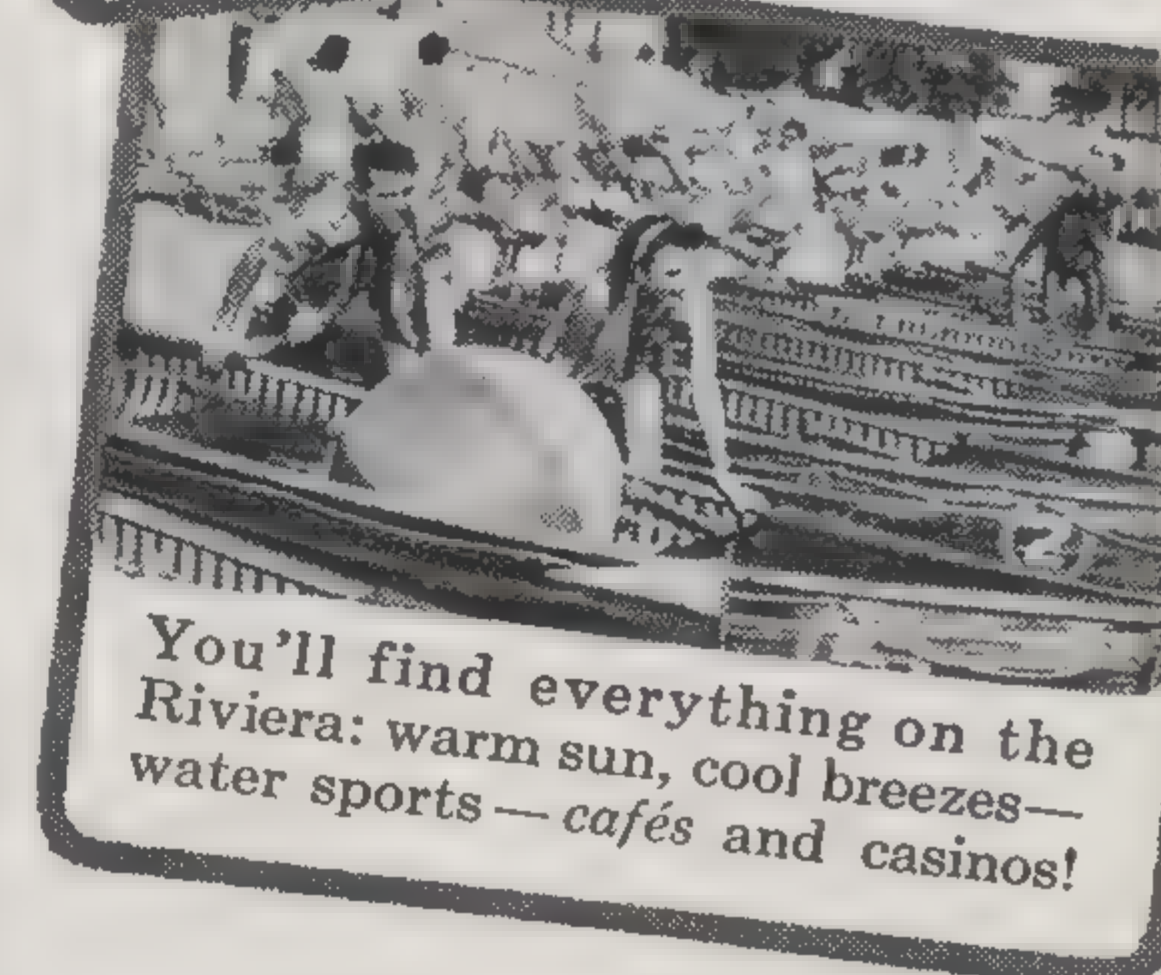
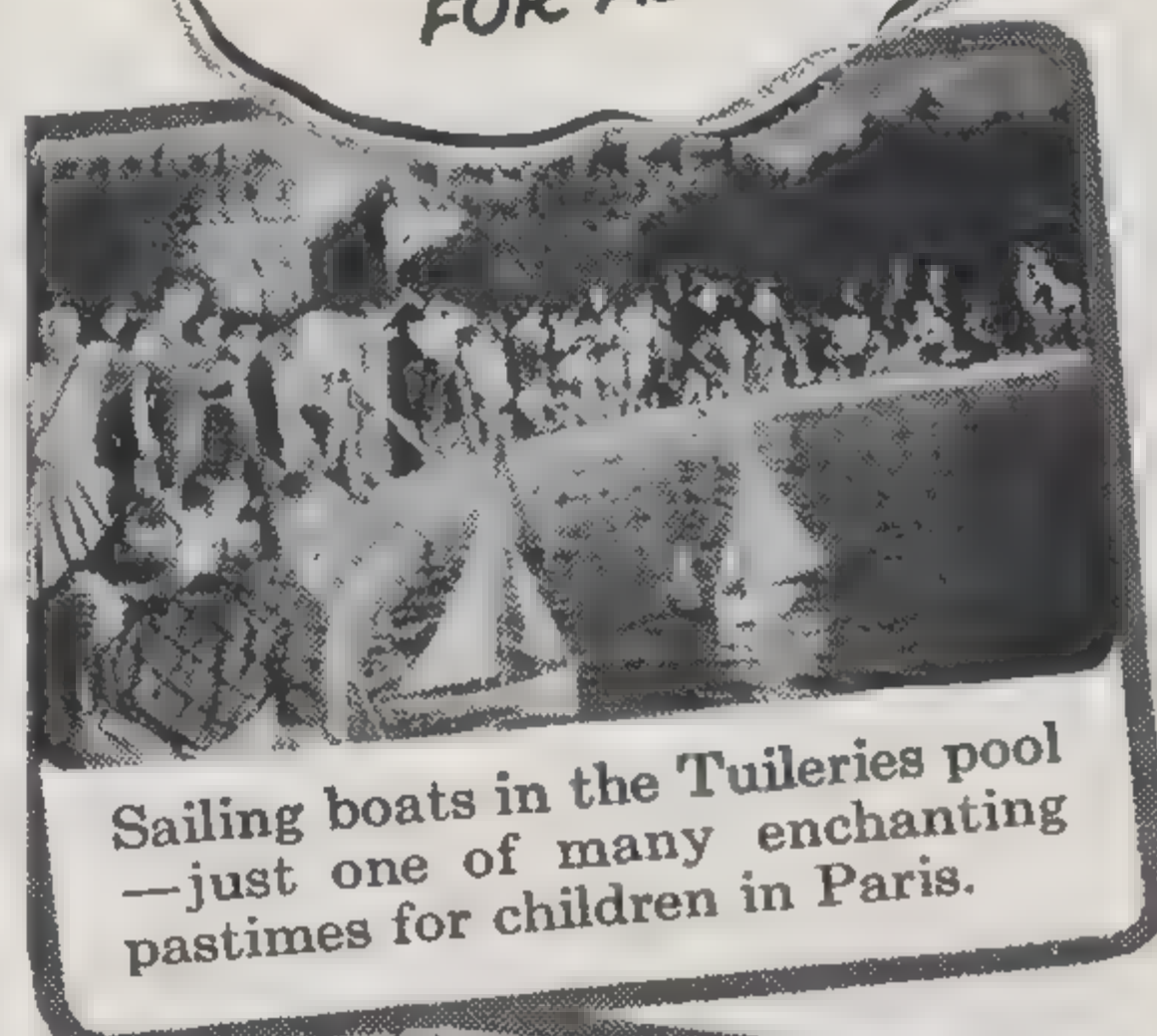
who regards history as sacred and can not see a translation from the very ancient Greek or the less ancient Russian without deeming the theatre a temple wherein to be mildly critical is vulgarly to blaspheme.

That very frank colleague of mine, the late James Agate, having escaped the public glare of his Sunday column, once made this confession. "Let me, in the privacy of a printed book, confess to having praised many a dull thing out of sheer funk and because generations of critics before me have praised it." How many critics, whether of books or paintings or plays, can honestly claim that they never did likewise? They may explain their timidity as a decent respect for tradition, when they make the familiar salaams to some classic which is dull as a foggy morning and as long as a December night. But in fact they are being the merchants of cultural hokum. So never be lightly persuaded by them to attend the writhings and chantings of college maidens purporting to be a Chorus of the Women of Argos; in a drama by Euripides or Sophocles it is expected that we should all bow piously when the Complex Couple (Edipus and Electra) are loosed at us on the stage; the more august critics will no doubt be dutifully prostrate. But take my advice and leave Greek Tragedy to the kinds of places where they let the crowd in free.

How does the happy playgoer prepare himself? After not taking the critics' advice, he will eat and drink in moderation before attending the play, thus avoiding both the dullness of satiety and the pains of a rumbling vacuum. Once seated, it is inadvisable to make comparisons. Of course Miss Fontanne and Mr. Lunt would have gone shimmering through the piece with much more grace. We all know that. Of course, if you happen to be one of the seniors and the play is a classic, you saw it much better done when you were at college. But do not let your mind keep running backward and fidgeting with those remembered glories. Give the poor players a chance to be themselves, unhandicapped by the fact, the inevitable fact, that they have had some predecessors. If you must, after all, be accompanied, suggest to your friend that neither of you hauls out any reminiscence. The poor mimes in front of you were born a bit later than most of the Barrymores; but they can not help it.

Yes, give the players a chance. So do not attend when you are beginning to shiver and moan with some infection. That is unfair to your neighbours and is not very kind to your entertainers, even though they ought to be very grateful to you because you have paid for your seat. I remember two London critics who had to attend an opening of some would-be uproarious comedy; one had been in an accident and was a limping mass of bandages; the other suffered acutely from gout and staggered in with half a swollen and agonized foot sticking out of a shoe sliced open to ease his torments. After

(Continued on page 128)



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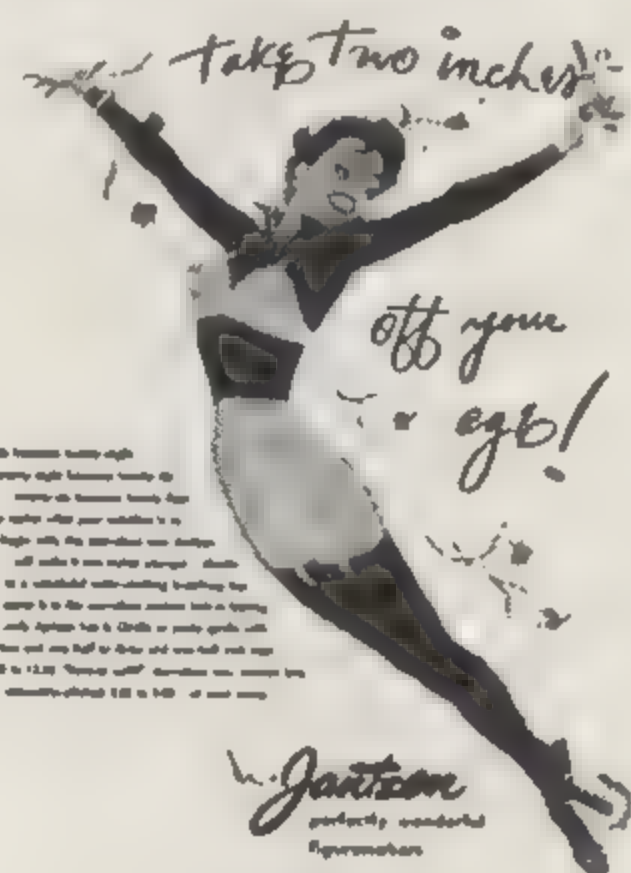
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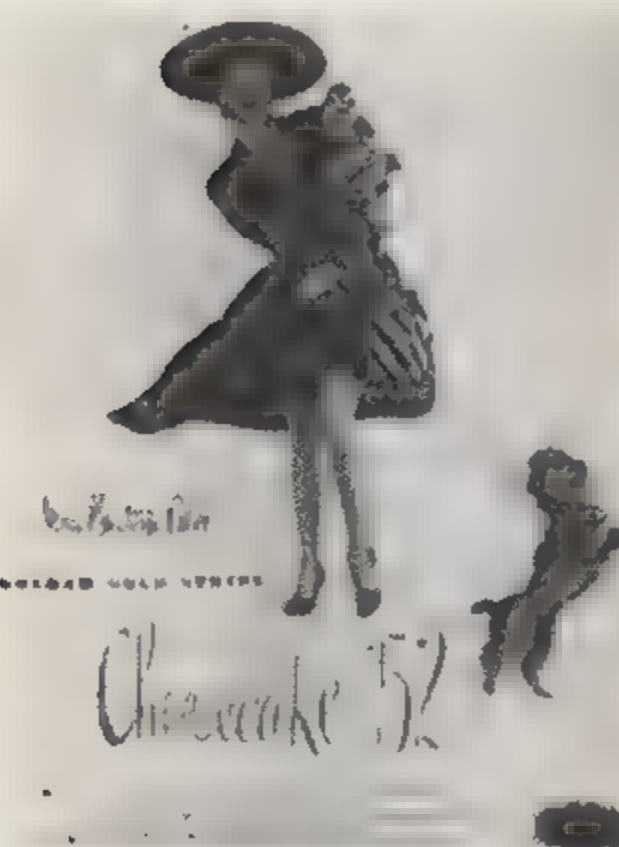
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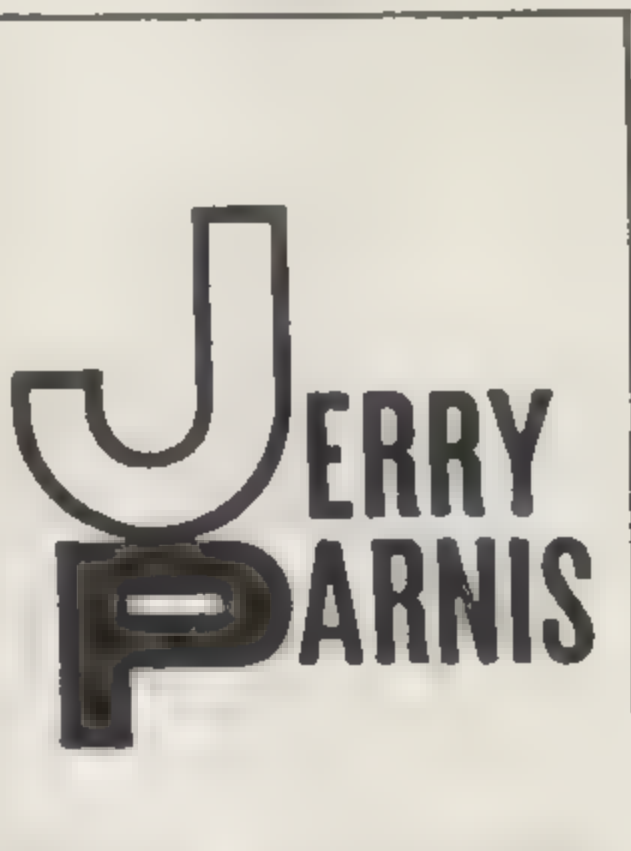
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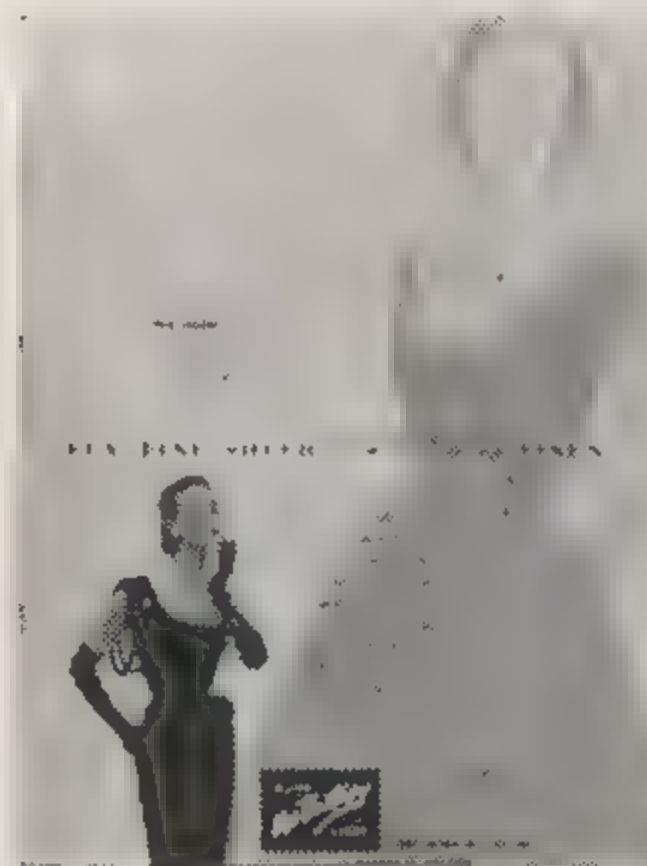
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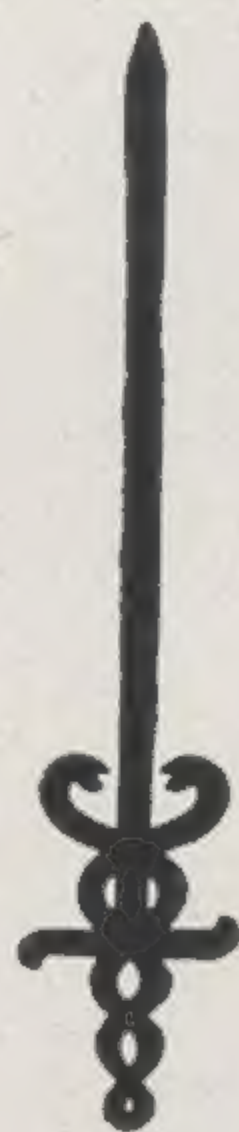
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ENJOYING THE THEATRE

(Continued from page 125)

being lowered groaning into his seat, one of these two remarked loudly, "Now make us laugh."

Attending first nights is only fun for those who are more interested in social occasions than in the play as such. The audience is a dreadful one for the author and the company, since it is so often made up of critics, agents, other actors, gossip columnists, film companies' talent scouts, and other habitués and conscripts of the game. None of these people is there primarily to enjoy himself; they are all there as routine. If they happen to like it, then it's wonderful. But how often do they?

But on other nights the audience is made up of investors who really want to get a dividend of entertainment. They have put their money down in the hope of a good evening; they have no desire to be smart and tart and give the entire proceedings hell in supper-time conversation after the opening. So they come in with a readiness, even an anxiety, to be amused or excited or reduced to a melting mood and the sweet luxury of tears. They are the audience which the playwright and his performers crave. They are the audience to which sensible playgoers belong.

EDITOR'S NOTE: *Ivor Brown, well known as a British journalist, novelist, essayist, and drama critic, has contributed to Sketch and Punch. Formerly drama critic on The Saturday Review and The Manchester Guardian, he is now an editor of The Observer, with his most recent book, Shakespeare.*

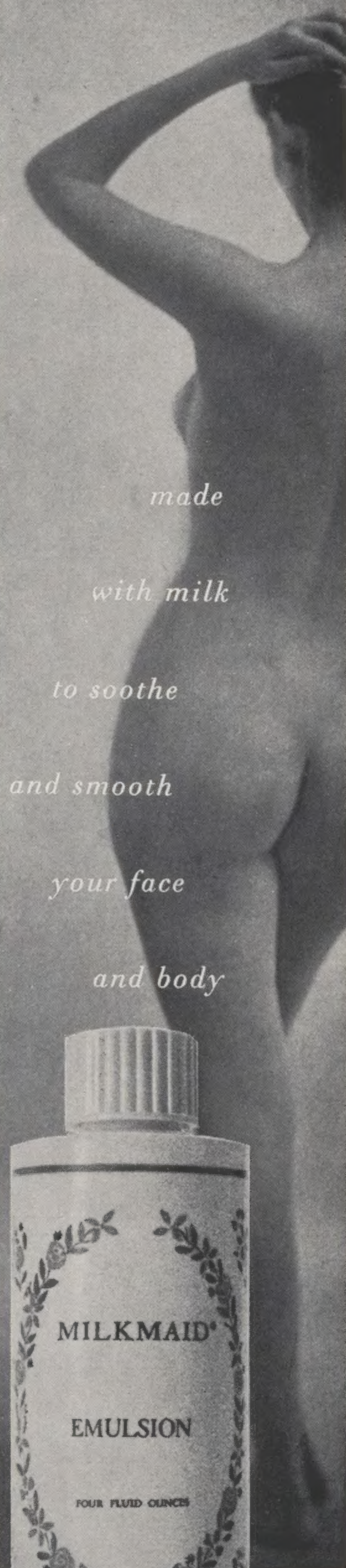
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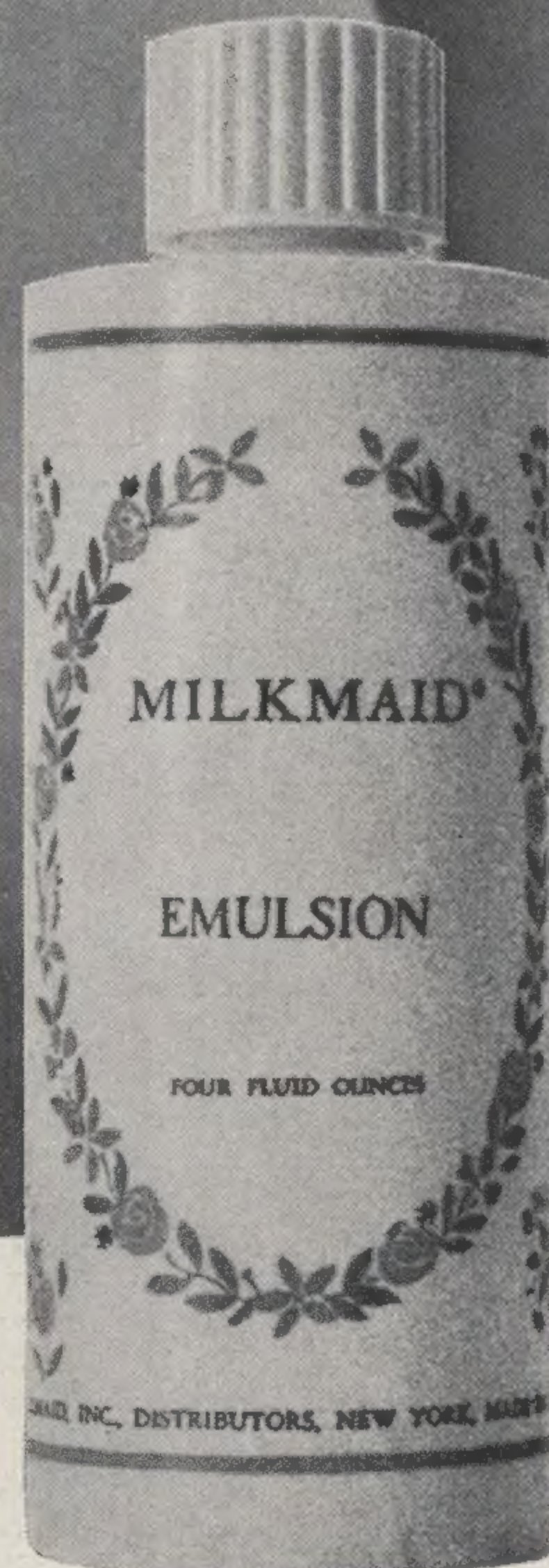
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